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"MORNING PRAYER." BY CHARLES SPRAGUE PEARCE.

SKETCH BY THE ARTIST FROM HIS PAINTING FOR THE PARIS SALON OF 1884.

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My Note Book.

*Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
Much Ado About Nothing.*

ROM sketches of their paintings by the artists and memoranda from a Paris correspondent, I am enabled to make some advance notes concerning the contributions of Americans to the coming exhibition of the Salon. Henry Bacon (pupil of Cabanel and E. Frère) sends two pictures: "Who Loves me Follows me"—a village maiden carrying a pail of feed, followed by a drove of hogs—and "He Will Come Back." Frederick Bridgman (pupil of Gérôme), "Mon Dernier Prix," merchants of Cairo bargaining about a horse, and "Le Bain en Famille," a Cairo interior showing an Egyptian mother, towel in hand, waiting for her youngster to leave the bath, which he seems in no haste to do. George W. Chambers, of St. Louis (pupil of Gérôme and Julien Dupré), will exhibit "Les Dunes, Etaples en Picardy," which, if it fulfills the promise of the pen sketch before me, must be a vigorous work indeed. Fisherwomen, strong and uncomely, returning home, at an easy, swinging gait, are descending a sandy hill, above which, to the right, one catches a glimpse of the sea.

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J. C. COOLIDGE, of Boston (pupil of Carolus Duran), sends "At the Well," and the portrait of a lady. Elizabeth Jane Gardner, from New Hampshire (pupil of Merle, Bouguereau and Lefebvre), will show "La Coupe Improvisé," a characteristic composition, representing a young woman kneeling at a pool, having taken up water in her hands from which a little girl is about to drink. Alexander Harrison, of Philadelphia (pupil of Gérôme), sends "La Mer," and "Les Naufragés de Glénans," the latter simply showing a few picturesque wooden crosses in a desolate sandy waste marking the graves of the unknown castaways. Augustus G. Heaton, of Philadelphia (pupil of Bonnat and Cabanel), has a portrait of his comely country-woman, Mme. Nevada, as "La Perle du Brésil," and "Une Jeune Florentine," a study. Mathilda Lotz (pupil of Van Marcke and Barrias), under the title of "Les Amis du Peintre," presents two dogs on guard over the knapsack and umbrella of an unseen artist. Henry Mosler (pupil of Hébert), sends "The Last Sacrament," and "The Village Clockmaker." The artist's sketch of the former shows a touching composition: the departing priest, preceded by two acolytes, is solemnly descending the steps of the humble tenement of a poor woman whom he leaves on her knees, in tearful supplication.

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CHARLES SPRAGUE PEARCE'S "Morning Prayer," illustrated by the artist on the first page of this magazine, calls for no comment at this writing. Charles S. Reinhart sends "The Mussel Fisher," the portrait of an old Frenchwoman, looking seaward, which seems full of character; "Low Tide at Villerville," and the original of the engraving in the London Graphic, "For those in Peril at Sea." Ogden Wood (pupil of Van Marcke), sends a group of cattle.

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FRANK M. BOGGS, now in New York, will show at the Salon "Canal de Dordrecht," a characteristic gray picture reflecting in the water some quaint old houses, and "Barges on the Thames." Mr. Boggs intended to have a separate exhibition of some of his works before his return to Paris, but finds that he cannot borrow in this city pictures enough of importance to enable him to do so. Although an American, he is better known in France than anywhere else, and better known in Canada than in the United States. Abroad his pictures command large prices, in France winning him high honors at the Salon. The French Government on two occasions has bought pictures of his shown there. After a long absence he returns to New York. Except to the younger artists, who are all proud of him, he is hardly known, and the "potent, grave and reverend seigneurs" at the National Academy of Design "sky" over a door one of the best pictures he ever painted. If he had sent it to the Salon, which he originally intended to do, it would, without a doubt, have been hung "on the line."

I met him at the Academy on "varnishing day," and he was burning under the injustice done him. His first impulse was to cut the canvas from the frame. But the blade of his penknife was dull, and he became calmer when he was told that the blunder was probably due to ignorance, and that four or five years ago the hanging committee had "skied" a fine portrait by Bonnat, not recognizing his work. It was well that Mr. Boggs left his picture in the frame. Had he cut it out he would have spoiled it. When, some years ago, all three of Edward Moran's pictures at the Philadelphia Academy Exhibition were maliciously "skied," Mr. Moran, just before the opening of the exhibition to the public, got a ladder and, with his palette set with dark red water-color, proceeded to cover with it every inch of the three canvases. When the exhibition was over he washed off the water-color and put the pictures in the show window of a leading jeweller, with this inscription: "These three paintings were 'skied' by the hanging committee of the Pennsylvania Academy of the Fine Arts." A crowd of people was all day before the window, and by the morrow the pictures were sold. Perhaps I have told this story before; but it is to the point and will bear repetition.

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FROM all I can learn, it is very unlikely that Mr. Perry Belmont's bill for repealing the import duty on works of art will pass Congress during the present session. This being what is called "a presidential year," both political parties hesitate to commit themselves to any changes in the tariff laws. Eventually, no doubt, proper measures will be adopted to remove the legal barrier set up by a paternal government to protect its people against too much art education. The crass ignorance of the average Western Congressman of everything which does not appeal directly to his dollar nature cannot always prevail. In the meanwhile it may be worth noting that so far the increased tariff on imported paintings has in no way helped the sale of native works of art. Indeed, fewer American pictures have been sold during the past year than usual. The recent water-color exhibition resulted in a pecuniary loss to the society of about \$900, and it is not likely that the present exhibition at the National Academy will show any considerable profit. Such a success as the Pedestal Fund Loan Exhibition, when, with \$16,000 expenses, in a single month \$14,000 profit was made, is not likely to occur again soon. And that, it must be remembered, was an exhibition mostly of foreign objects, in which the paintings did not constitute the main attraction.

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LEAH AHLBORN, a famous die sinker of the Royal Mint at Stockholm, has accepted the commission to cut the dies for the medal struck to commemorate the erection of the Washington statue in Wall Street, which is to be issued under the auspices of the American Numismatic and Archaeological Society and the New York Chamber of Commerce. This artist is perhaps the finest medallist of the age. Her latest work commemorates the silver wedding of the King and Queen of Sweden. She also cut the dies for the Henry Stanley medal.

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THE idea of the Washington medal is due to the public spirit of the Hon. Algernon S. Sullivan. C. L. Tiffany, Augustus St. Gaudens, and G. L. Feuardent, the committee appointed to select a design—and a better committee it would be hard to find—decided on the one submitted by Mr. Charles Osborne, which is as excellent as the statue after which it is modeled will allow. It is believed, and with reason, that this medal will be the best ever issued in the United States. It is certainly time that a departure were made from the traditions of our National Mint, whose coinage does little credit to our art. If the Numismatic and Archaeological Society will set the example of better work, as it seems inclined to do, it will render real service to the cause of education. Every coin in circulation should be an object lesson of what is good in art; but so far from this being the case in the United States, the precious metals are, apart from the commercial view, really made less precious on account of the designs stamped upon them.

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A HALF-DOLLAR piece is before me. Look at the right leg of the Goddess of Liberty. It is not attached

to the body, but is only held to it by means of the drapery. The head is nearest to the left shoulder, although the goddess is looking over her right shoulder. Note the distance between her chin and her right shoulder, and see if it is possible for you to imitate the position. On the reverse of the coin the eagle is neither realistic nor heraldic, but a clumsy combination of the two. Franklin, it may be remembered, seriously urged the adoption of the turkey as the national bird. It would certainly make an effective design. The eagle is too cruel and cowardly to be a fitting emblem of Freedom.

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THE best coin of this continent was the old Mexican dollar. The execution was not particularly artistic, but the drawing and composition of the design were good. In Europe there is no coinage so inartistic as ours; but that of England is not much better. The best is probably that of France, for the reason, perhaps, that the coins now in use there are struck from the splendid dies of Dupré, which date back to 1793. In these days of the nineteenth century Renaissance, a revival of medallic art would be eminently fitting.

* * *

IT would be well if an opportunity were afforded the Mint authorities to study the fine collection of electro-type reproductions of ancient Greek and Roman coins lately received by the American Numismatic and Archaeological Society, and lent to the Lotos Club for exhibition. They would get some valuable hints. What a contrast they would see between the designs—feebly conceived and no less feebly executed—upon our coinage, and those, for example, upon the coins of Syracuse, Terina and Amphipolis, struck during the fifth and fourth centuries before the Christian era! This admirably arranged collection is of great value not only to students of numismatics, history, geography and palaeography, who by its aid can form a fair estimate of the marvellous medallic art of the Greeks, but its study cannot but be valuably suggestive to the students of ornamental and industrial art. Before the collection finds a permanent home in the rooms of the Numismatic and Archaeological Society, it will be for a time on public exhibition at the Normal College.

* * *

WITH the opening of the Musée Eden, a new place of amusement is given to the New York public. A "Madame Tussaud's" was "a long-felt want." No national metropolis can be said to be complete without a "waxworks." But since we had to send to Paris for our wax-works, it is a pity we have not something better than is shown in the building in Twenty-third Street. Few of the portraits of personages whose features are familiar to Americans are recognizable, and with this unsatisfactory experience to start with, it is not easy to have confidence as to the faithfulness of the portraits of the European celebrities. The exhibition is modelled after that of the Parisian Musée Grévin, the originator of which was M. Arthur Mayer, editor of the Gaulois. A ludicrous representation of the assassination of President Garfield constitutes one of the groups in that collection. Noticing this two years ago I remarked that unless something much more truthful could be sent to the United States, it would hardly be safe to prophecy the success of such an exhibition. But the portrait of President Arthur in the Musée Eden is almost as unrecognizable as that of Garfield at the Musée Grévin.

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SOME groups in the New York exhibition, however, are excellent—notably that of the death of the young Prince Imperial in Zululand—and others in course of time can easily be made so. The Musée Eden has been opened at least a year too soon for the credit of the managers. There is one part of it which persons of taste will generally agree should not have been opened at all—"the Chamber of Horrors," some of the objects in which are simply revolting and they serve no useful end whatever. One shows cannibals roasting a captive on a spit; another the decapitation of a criminal on the top of a mosque, and a third shows the lynching of a horse-thief. Of course such things as these will attract the mob, and will put money in the pockets of the managers. But the influence of such sights is brutalizing to the last degree, and to attempt to palliate their offence by lugging in the sacred name of Art is arrant blasphemy for com-

mmercial ends. In the so-called "Chamber of Horrors" at Madame Tussaud's in point of fact there are no horrors at all—at least none of this description. The effigies of notorious criminals are shown generally in the very clothes worn by the originals, and some historical relics of the French Revolution are preserved there, including the guillotine used during the Reign of Terror. But nothing worse. Not even in the cellars of the Musée Grévin do I recall anything quite so revolting as some of the groups exhibited in the crypt of its New York prototype.

THE projected extension of the premises of Kirby & Sutton through to Twenty-second Street will make the American Art Gallery a lively competitor with the National Academy of Design for purposes of art exhibitions. With the completion of this improvement, it is not unlikely that a powerful combination will be made by the younger artists of the advanced schools, which may result in the founding of a new Academy, whose degrees will be more esteemed than those of the existing institution, which cannot fairly be said to represent all that is best in the American fine arts. The formation of a new Water Color Society is in the near future, and "the Pastel Painters" will perhaps form the nucleus of such an organization. Water-color drawings and pastel paintings might constitute a single exhibition; but the fact, doubtless, will be recognized that they cannot with propriety be companions upon the same walls.

THAT excellent marine artist, Arthur Quartley, prior to his departure for London, where henceforth he will take up his residence, will, on April 26th, have a sale of his paintings and studies at the American Art Gallery. Perhaps it is hardly necessary to tell the readers of THE ART AMATEUR that this is an occasion which picture-buyers should not neglect. Mr. Quartley's pictures have a recognized market value. But it may not be amiss to remark that no American of his ability has yet gone to England without, in a short time, more than doubling his New York or Boston studio prices. The names of George H. Boughton—who, though born in England, lived in the United States from his sixth year—Mark Fisher, Gilbert Munger, William J. Hennessey, James A. M. Whistler and Alfred Parsons readily come to mind in this connection. Frank Hopkinson Smith also will go abroad this summer, although, fortunately for New York, not for a prolonged stay. He and Mr. Quartley, as artists know, are great friends, and to make the exhibition more varied, Mr. Smith will send all his unsold work to this same sale at the American Art Gallery. The important exhibition there of the works of George Inness, preparatory to their dispersion, is in progress at the present writing.

ACCORDING to M. Eudel, whose exposé of the devices of dealers in spurious old faience is given in another part of this magazine, it is no very difficult matter to give the air of antiquity to modern pieces. Ordinarily it is done by causing the glaze to crack by heat, and then rubbing dirt and oil into these cracks to take away their look of freshness. If the pieces come fresh to the dealer from the factory he uses them in his kitchen or on his dinner-table for a time before showing them in his shop. The counterfeiting of signs is done with little knowledge of the matter, so that a specialist—and every collector should be a specialist—can readily detect the fraud. When any particular ware has become very fashionable, however, it is best to be extremely careful; for in that case it pays the dealer to study it and to take extraordinary pains with his false pieces. Copies are known which it is hard to distinguish from the model. Nothing is missing—the naïveté of the decoration, the color of the enamel, the oily and even white of the Moustiers, the bluish glaze of the Nevers, the slightly greenish ground of the Rouen, the mat ground of the Marseilles, and the brilliant finish of the Delft polychromes.

SINCE the President of the National Academy of Design and the President of the Metropolitan Museum have yielded their consent to the erection in the Central Park of the wretched statue of Bolívar, presented by the Republic of Venezuela, their names should be engraved on the plinth. Future generations of New

Yorkers should not be left in ignorance as to whom the city is indebted for its monumental art.

THE small but good display of arms and armor at the Bartholdi Pedestal Art Loan Exhibition created a popular interest in the subject, which it is gratifying to know is to be fostered in the near future by the establishment in New York of a permanent museum or the study of arms and armor of all times and countries. A handsome nucleus for such a collection is to be found in the rooms of the Military Service Institution on Governor's Island, New York Harbor. General Rodenburgh is preparing a profusely illustrated catalogue, which probably will be ready in June. Most of the "old" armor in the halls and in the dining-rooms of New York houses is spurious. But there are two or three excellent small collections. For example, the Military Service Institution might obtain for exhibition the really fine collection of Mr. Morosini, which, had it not been in the hands of the cleaner at the time, he would have shown at the recent Loan Exhibition.

THE cost of establishing in court Mr. Feuardent's charges in THE ART AMATEUR that the Cypriote antiquities in the Metropolitan Museum of Art had been improperly and deceptively restored amounted to \$64,000. Mr. Di Cesnola's \$34,000 was paid by a self-assessment by the trustees of the Museum. Mr. Feuardent's \$30,000 expenses have been cheerfully paid by two or three public-spirited New York gentlemen, who do not think the price too great for the services Mr. Feuardent has thus rendered to the study of art and archaeology in America. MONTEZUMA.

HOW WE LOST THE CASTELLANI COLLECTION.

THE recent death of Alessandro Castellani, the celebrated antiquarian of Rome, and the sale of the objects of art and antiquity of which he was possessed at the time of his decease, recall too vividly the great loss which not only this city but the whole country suffered in the failure of the Trustees of the Metropolitan Museum of Art to purchase the collection brought to America by Castellani in 1876, and exhibited first at Philadelphia and afterward in New York. Americans who visit the British Museum will always be sorely reminded of that loss. They will see there, in the sculpture gallery, the Greek marbles, the Indian Bacchus, the Head of Apollo, and in fact nearly all the pieces of sculpture that we once had in Fourteenth Street; and, in the gold room, not only the case of antique gems which gave home-staying Americans the first opportunity they had enjoyed of seeing such objects, perfect in their kind, but also the collection of Etruscan gold ornaments—a collection not surpassed in beauty or in fineness of execution—all of which things might have been ours had there been among our trustees and rich men the knowledge to understand what an opportunity was offered them, or the taste to appreciate the beauty of the treasure.

At the close of the Philadelphia Exhibition, by an arrangement made with the trustees, the whole of the Castellani collection—the bronzes, the personal ornaments, the gems, cameos and intaglios, the rings and the magnificent display of majolica—was transferred to New York and exhibited in the Museum on Fourteenth Street for an entire year, with the avowed intention on the part of the trustees to procure its purchase if possible. It was placed in a part of the building separate from the main portion, and an additional charge was made for admission to it. At the end of the time agreed upon for its exhibition, the money for its purchase not being forthcoming, the whole collection was packed up and sent to Paris. In May of the next year, 1878, the majolica was sold at auction, and other objects were disposed of at private sale.

Thus vanished the opportunity which had been offered us of placing in the museum the nucleus, at least, of a collection of art-objects which would not only have given the institution something more than an honorable start, but would have secured for it what it has never had, the cordial good-will of all the real lovers of art in our country. All cavil against the management would have been drowned in the grateful thanks of those who knew themselves, and could show convincingly to others, the intrinsic and enduring

value of the collection; and while, since it was established, the museum has been of little if any practical use to the body of men and women engaged in the arts of design, with these objects in our possession there would have been an inexhaustible fountain of suggestion within reach of our artisans that must before long have made itself felt, putting life into the dead bones of our minor arts, and not without inspiring influence on the arts called higher.

Well, we lost the collection, and how did we lose it? Of course, the main cause was the indifference of the general public, especially of our wealthy citizens. Money had been forthcoming without stint and without delay to purchase the Blodgett collection of old Dutch paintings. Money had been poured out like water to fill Mr. Cesnola's pocket and saddle us forever with his patched-up collection of Cypriote antiquities, and though it took much squeezing to get the money for Mr. Avery's porcelain, much squeezing and much cajoling, yet the money came. But now, when it was a question of art of the highest kind applied to objects of human use and adornment, and of an acquisition for which no apologies would ever need to be made—nothing was done nor anything seriously attempted. But worse than this. So far from anything being attempted in the way of attracting the attention of the general public, from some cause which we shall not now discuss, the collection was rendered difficult of access to the public by being put in a place apart, and a separate charge made for admission, a condition that, as all experience shows, suffices most effectually to keep people away; and so well did it work in this case, that day after day would pass without a soul darkening the doors of the room that held almost the only things in the building worth looking at. The heads of the institution were supine and indifferent. Now and then they went through a few perfunctory motions of appeal to the public. But nothing of the least importance was ever done, and those outsiders who were alive to the greatness of the occasion were made aware of dull influences at work thwarting all their endeavors.

These are facts for Americans to ponder while this matchless collection, which should have been ours, is being dispersed under the auctioneer's hammer.

THE PASTEL EXHIBITION.

DURING two weeks, from March 17th to March 29th, there was on view at the gallery of Mr. W. P. Moore a collection of sixty-four drawings in pastel, the first exhibition of the kind, we believe, ever held in this city. Messrs. Carroll Beckwith, Blashfield, Blum, Chase, Bolton, Jones, Miller and Ulrich were the chief exhibitors; other drawings were shown by Messrs. McCutcheon, Palmer, McEwen, Niemeyer, Ross Turner, Freeman, Francis C. Jones, and by Miss Kate H. Greatorex and Miss Caroline T. Hecker. The exhibition proved to be of considerable interest, as showing to a public little informed on the subject what can be accomplished in a material, known, so far as it is known at all, as the parent of certain woolly and faded portraits haunting the deserted upper rooms of decrepit country-houses.

Most of the work shown displayed technical ability of a quality not common; but, aside from this professional dexterity, there was but little to attract the searcher after an art that exists for something besides its own sake. But, then, what artist to-day cares anything for the ideal or for poetry, and in what country are the artists doing anything more than ours are doing to give us a rest from the machine-ridden round of our dreary modern life? Still, in other countries, in France, in Holland, in Italy even, there are artists who confront the hard conditions of our life with assurance, and treat things as they find them; it is only here and in England that men seem to be afraid of facts, or unable to perceive the opportunities that lie about them. Thus, in the present exhibition, there was not a drawing which could not have been made anywhere else as well as in America. There was not a trace of contemporary home-life. Mr. Chase has shown us a corner of his studio again for the twentieth time, and it might as well be a studio in Paris as in New York. And so little is individuality sought after, that the same model appears without attempt at disguise in at least six of the drawings—a well-known model, and by no means an ill-looking one, but the

THE ART AMATEUR.

iteration adds still more to the professional expression of the exhibition.

Mr. Blum's work made, perhaps, the liveliest impression. He had a large interior of a studio which was easily mistaken for a Chase, and two or three interiors with groups of girls sewing—the light coming directly in the spectator's face through windows shaded with muslin curtains, a trick much in fashion of late—the reader will remember Abbey's "Sisters"—and borrowed from that extremely clever German, Liebermann. In one of these drawings Mr. Blum escaped from mere technique, and put much life and truth of action into his figures. Two of the girls at least were really chatting, and there was some character expressed in their faces. Mr. Ulrich had two drawings, both of which added to his growing reputation; but the lady in a furred wrap, snatching forty winks in a luxurious arm-chair before her carriage comes to roll her off to dinner, was the more interesting. It was the most individual drawing in the exhibition, and certainly showed as much cleverness as any.

Carroll Beckwith sent several heads, all important in size and all of a type uncomfortably of the earth, earthy. No one disputes Mr. Beckwith's cleverness, but every one wishes that he could paint people it would be agreeable to know. Mr. Blashfield sent a Sibyl from no man's land, perched upon a high marble dado and nursing her foot with a stick. The subject was neither real nor decorative; but in the technique there was much skill, especially in textures.

Mr. Chase's contributions included a clever portrait of himself and several subjects from Holland, all of them characteristic, the best, one from Scheveningen, showing a beach and drive the very counterpart of East Hampton, where, so far as we know, no one ever found a subject for a landscape, though we believe Winslow Homer did once try his hand at the people. But probably there are twenty Americans ready to buy a bit of Scheveningen for one that will look twice at a corner of East Hampton.

The exhibition, on the whole, was a pleasant surprise. It was due wholly to the enterprise of a few of our younger artists, to whom we have become accustomed to look for any such departure from old-time traditions as found expression there. Should there be another display of pastel work next year, we hope to chronicle, together with our commendation of the technical skill of the artist, the display of somewhat more originality of subject, which may be, if not distinctively national, at least American in suggestion.

Dramatic Feuilleton.

Hamlet.—Good my lord, will you see the players well bestowed? *Polonius*.—My lord, I will use them according to their desert.

Hamlet.

THERE is an old story of an antediluvian weather prophet, who, having predicted a showery day, was astonished to find himself drowned by the deluge. He had predicted better than he knew. He was altogether too infallible. When I read over the Feuilleton in the last number I feel like that correct but drowned weather prophet. I ventured to say that "one result of the bad Lenten business will be the early ending of the theatrical season." Behold, the regular theatrical season has stopped in the middle. It ended at Easter.

The Union Square and the New Park theatres were closed during the whole of Passion Week, not from any religious motives, but in order to rehearse new plays for Easter Monday. The Madison Square was closed on Good Friday; but I suppose this was also without a religious motive, for a new play was brought out on the following evening, and, to strictly religious people of the Rev. Dr. Mallory's denomination, Holy Saturday is almost as sacred as Good Friday.

However, let us not drift away from my point, which is that, before the middle of April, almost all the stock theatres had ended their regular seasons, which used to run up to the Fourth of July, and, as I anticipated, not a single New York house now has on its boards the play which it was advertising as "the hit of the season" when the forty days of Lent began.

The changes have been so numerous and so unanimous as to be really remarkable. The Union Square stopped its regular season a week before Easter, and sent its company off into the country with "Separ-

tion." Wallack's stopped its regular season at Easter and sent its company off into the country with "Lady Clare." The Casino stopped its regular season at the same date and sent its company off into the country with "The Merry War." Ditto the Madison Square with "Alpine Roses." Ditto Daly's Theatre, a week later, with "Red Letter Nights." Here we are in the midst of the summer season before the summer has fairly begun. This is not only remarkable—it is unprecedented.

* * *

As one reads over the announcements for Easter he might well believe himself to be in London, instead of New York, so many and so various were the novelties presented. Nine new plays and one new opera-bouffe were brought out within a week. Of the new productions seven were American, one English, and two French, or from French sources.

Now, with the exception of "May Blossom" and "Dan's Tribulations" none of these novelties is acted by the regular companies of the theatre. They are all combination pieces, constructed, like a Concord wagon, for use on the road. Yet they occupy our principal theatres and were produced at Easter, which is regarded, all over the world, as the harvest-time for managers. The managers did not stay in town for the harvest. They left the metropolis to Henry Irving.

* * *

THE farewell engagement of Mr. Irving, Miss Ellen Terry and the London Lyceum Company, at the Star Theatre, emphasizes all that I have previously written about the influence of the great English actor and his methods upon the drama in this country. It is not too much to say that he will completely revolutionize our starring system. He has already made the old system impossible.

For many years our stars have been going on in the same bad way. Take Edwin Booth, for example, because he is the most successful representative of the American stars. Mr. Booth came into a town with his valet and his costumes. He sent both to the theatre. The valet rehearsed his plays for him and laid out the costumes in the dressing-room. At night Mr. Booth walked into the theatre; put on one of the costumes; recited his lines with more or less animation and pocketed from sixty-five to seventy-five percent of the gross receipts.

The public paid their money to see Edwin Booth. They saw Edwin Booth; but they did not see a Shakespearean performance. How could they? The company had been engaged by the manager without reference to Mr. Booth's repertory. The scenery was the stock scenery of the theatre. The costumes were provided by a costumer for so much a night, and nobody thought of asking whether they were correct or appropriate. The manager made a little money; Edwin Booth received from \$500 to \$800 for his appearance, and both were satisfied.

Contrast this with the arrival of Mr. Irving, who brings his own company, his own scenery, his own costumes and properties, his own stage-manager and musical director, and gives a complete performance of every play, as perfect as if the theatre had been under his management for years. The public see, for the first time, a perfect representation of a tragedy, comedy, or drama. The local manager makes more money, as he has no expenses and the receipts are larger. Mr. Irving makes as much money and has given the public something for it beyond the mere exhibition of himself.

Does anybody believe that, once having witnessed the effects of the Irving system, our public will be contented hereafter to accept the star carpet-baggers of the old school? By no means. Even the local managers will not accept them. They pluck up courage to ask Mr. Booth's agent what company he is going to bring with him, and Mr. Booth has to name his company or reduce his terms.

This is the practical side of the revolution which Mr. Irving is effecting here. When he returns to us, next season, even more perfectly equipped in every department, he will do away forever with the system of one star and a lot of puppets on the American stage. If he had accomplished nothing else in life this is an achievement which would immortalize him.

* * *

"MUCH ADO ABOUT NOTHING" is the best specimen of Mr. Irving's management which New York has

seen at this writing. It surpasses "The Merchant of Venice," because there may be room for debate as to Mr. Irving's rendering of Shylock. There can be little difference of opinion about his Benedick. For the first time we see, not a mere flop bandying jests with a Lady Disdain, but a brave, intelligent soldier piqued into badinage and then tricked into love.

The Benedick of Mr. Irving, like every other part he plays, is thoroughly original; but when you compare his conception, line by line, with the text, you find that it is also thoroughly Shakespearean. He has the authority of the master for everything he does. He has carefully studied out the character first, and then worked himself into it. He makes his peculiarities and mannerisms so fit into the part that they seem to belong, not to himself, but to Benedick. On the first night a lady sitting behind me observed, "I always thought that Benedick was more graceful." This was a delicious compliment. I always thought, also, that Benedick was graceful until I saw Mr. Irving impersonate him, and then I realized that a soldier like Benedick need not be any more graceful than the melancholy Jacques, whom, in fact, he much resembles.

But, whereas the Benedick of Mr. Irving appears to have been thought out, studied out, worked out, until every look, gesture and intonation has a meaning and a force, Miss Ellen Terry seems to have been born as Beatrice. She comes upon the stage, as Venus rose from the sea, perfect and admirable. Beatrice is a many-sided character. She flirts; she jests; she is pert; she is angry; she is loving; she is coquettish—in one word, she is a woman—and Miss Terry gives us every phase of her with the same naturalness and completeness. Every man in the audience is in love with her while she teases Benedick. Every man in the audience longs to fight for her when she appeals to Benedick to avenge the insult to her cousin. Every man in the audience envies Benedick when, at last, she nestles lovingly in his arms.

* * *

SUCH a Beatrice and such a Benedick would be enough to make "Much Ado About Nothing" popular in New York; but what does Mr. Irving give the public in addition? A lovely Hero in Miss Millward; a princely Don Pedro in Mr. Terriss; a genuine Dogberry in Mr. Howe; a dignified Leonato in Mr. Wenman; a graceful Claudio in Mr. Lyndal, and so on down to the smallest character. All are as good in their parts as Mr. Irving and Miss Terry are in theirs. Then he adds appropriate scenery and appointments. Then he accompanies the comedy by delicious music. Every moment there is something delightful to see or hear. Is it any wonder that he attracts extraordinary audiences and receives unstinted praise?

I should like to go over the performance of "Much Ado" point by point, as one details the beauties of a painting, calling attention to this bit of by-play, that touch of local color, this clever change of scene, that artistic management of drapery, this nice conformity to etiquette, that lovely trait of manhood—the delicate art displayed here, the truth to nature there. But, alas! such congenial labor must be postponed in order to come to the practical application of the foregoing remarks.

* * *

THE Irving season will teach our actors to respect themselves and their art. It will show them that the humblest utility man can be an artist. It will develop stage-management into a profession. It will elevate the American drama and educate the American public. We have all seen great actors before Mr. Irving; but we have never seen so great an actor and so great a manager combined in one person. He returns to England as beloved and respected here as he is at home, and when he comes back to us, next October, he will be welcomed as an old friend, an honored teacher, a beneficent reformer of the stage.

It would be as impossible for a savage tribe to go back to its idols and its fetishes after having been taught civilization by the missionaries, as for us to be satisfied with the old style of presenting Shakespeare after having witnessed a series of Mr. Irving's performances. Our stars must recognize this fact or lose their popularity. Art is not only long but long-suffering; but when it once asserts itself ignorance and indifference are doomed.

STEPHEN FISKE.

Gallery Studio



NATIONAL ACADEMY EXHIBITION. "THE WOUNDED PLAYFELLOW." BY J. G. BROWN.

FROM THE ARTIST'S DRAWING FOR "ACADEMY NOTES."

THE NATIONAL ACADEMY EXHIBITION.

THE majority of the exhibition committee of the National Academy this year happens to be composed of men who feel themselves strong enough to show their works side by side with those of younger and more progressive painters, and it is doubtless due to this fortunate circumstance that the annual Academy Exhibition is, for once, what it should be, an index of the present state of painting among us.

The daubers, the sentimentalists, the caricaturists and the manufacturers of pot-boilers cannot, as a class, claim that they have been harshly dealt with. They have been allowed to overflow the corridor and to penetrate into some of the rooms. Mr. Loop has his idyllic female stretched at full length in a verdant meadow, being piped to by a youth on a pedestal;

Mr. Brown has his everlasting street Arabs; Mr. Huntington his limp and proper portrait; Mr. Cropsey his blazing and coruscating landscape. The flower-pieces and still-life studies of the corridor are even less endurable than usual. Though there are fewer very bad first attempts, there are also fewer that give promise for the future. Mr. Decker's "A Good Season," a bough loaded with ripening pears, is, perhaps, the most promising work of this sort; Miss Julia Dillon's "Marigolds" the best; Mr. J. Alden Weir's "Flowers," his usual arrangement of faint pink and white roses in a blue and white Delft bowl, the most artistic.

There is a great preponderance of honest, valuable work over the useless and conceited. There are dozens of pretty landscapes, of interesting figure subjects, of forceful and effective studies of all sorts, portraits, bits of nature, animals, interiors. There are

many clever compositions of the genre species and quite a considerable number of canvases that intelligent collectors of paintings might be glad to own. But, for all this, there is not one work—it is necessary to say so—that is at once quite satisfactory and entirely original.

Mr. Winslow Homer's "The Life-Line" comes the nearest to being a remarkable success of all the paintings in the galleries. It is not a large picture. In the hollow between two huge gray waves, depending from the life-line which crosses the top of the picture swing a fainting woman and her rescuer. The woman's dress is half torn in shreds, half moulded to her body by the wet. Her red shawl has been blown against the man's face and covers it completely—an expedient which succeeds in centring all the interest on the female figure. So far good, and very good. The figures are excellent, but they are small—the sea fills the greater part of the picture. And this sea,

THE ART AMATEUR.

though painted with considerable knowledge and skill, is motionless. It is more like ice than water. This defect is so apparent that it prevents the picture from making a strong impression which it otherwise assuredly would do. The picture has been sold for \$2500 to that discriminating picture-buyer, Miss Catherine L. Wolfe.

Another painting which will be spoken of as important, and which will give rise to some discussion, is Mr. Ulrich's "Castle Garden." Some of Mr. Ulrich's friends made it known before the opening of the exhibition that they were disappointed with this picture. They thought he had ventured beyond his depth; yet it is plain that if he has, he is capable of striking out bravely, and that, as yet, there is no great fear for

consider these apart from one another. The presentation of the whole scene is what first strikes one. The white-washed room with its benches, its stove, its various groups, each isolated from the others by bars of language or of race or of pressing business, is brought before the spectator with a unity and a freshness that is really wonderful, and becomes more wonderful when he begins to analyze it and to recognize here the Jewish old-clothes dealer, there the Irish farmer's boy, not as they are shown on the variety stage or in comic journals, but as they really are. Nor can I admit that Mr. Ulrich shows any falling off in technique. Rather, his technique has gained by becoming a little broader and bolder. His touch is just as decided and as correct as before. Though the

be the same. His picture at the Academy leads one to form brighter anticipations as to his future. A very pretty young lady in white is seated at a piano holding her music in her hand. Her figure is relieved against the white muslin curtain of a window back of her, through which comes all the light. On the piano are some pots of white and pink roses. The picture is in a perilously high key; but the impression is only that of an abundance of diffused, colorless light. One admires the pretty young lady more than the extremely bold handling. In other words, the painting is thoroughly successful, so that its cleverness is hardly noticeable. A picture of Mr. Maynard's, "A Winter Reverie," is also an attempt to relieve white against white, or rather, if compared with Mr. Moran's pict-



NATIONAL ACADEMY EXHIBITION. "HAPPY HOURS." BY WILLIAM H. LIPPINCOTT.

FROM THE ARTIST'S DRAWING FOR "ACADEMY NOTES."

him. Mr. Ulrich became noted a few seasons past for work that was both microscopic and photographic; for a somewhat hard and mechanical truthfulness unaccompanied by any sign of a feeling for composition or color or grace of line. He has now attempted a subject which, if he was totally devoid of the ability to make an artistic composition would have resulted in evident failure. That he has not failed is proof that he is something more than the mechanical half of an artist. The scene is in one of the emigrants' waiting-rooms at Castle Garden—a sufficiently uninviting subject except to a lover of character-studies, yet, though Mr. Ulrich has filled his canvas with numerous well-discriminated types of the foreign laboring class—German, Irish, English, Jewish—one is not forced to

main business of an artist lies with fancies and not facts, and though there is nothing in this picture but the most solid facts, still the painter evidently perceives that a truth may be presented in more ways than one, and a comprehension of the first principle of composition, at least must in future be allowed him. The painting has been bought by Mr. W. T. Evans, of Jersey City.

Mr. Percy Moran is another of our young painters whose exhibit this year will surprise friends and foes alike. From his début, three or four years ago, Mr. Moran has been credited with extraordinary cleverness. Yet cleverer youths come forward every year only to disappear, however, after a season of success. It was feared by many that Mr. Moran's fate would

ure, gray against gray. It is almost equally successful; but the risks taken not being so great, the success does not count for as much. In spite of the sentimental title of the picture, the young lady in this case is merely leaning back in her chair after dinner, and her expression is that of a healthy young person, who, having eaten heartily, is, for the time being, entirely given up to the process of digestion. Behind her a big window fills up the picture. The lower part of it is curtained with white; the upper shows the towers and buttresses of a Gothic building tipped with snow. It is a nice little picture, and one is glad to see the charming young person so comfortably "fixed;" but one would prefer to make the acquaintance of Mr. Moran's model for his "old-time melody" than hers.

EXTRA SUPPLEMENT TO THE
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TO THE ART AMATEUR.

No. 5. MAY, 1884.





PLATE 352.—EMBROIDERY DESIGN FOR

FROM THE ROYAL SCHOOL OF ART

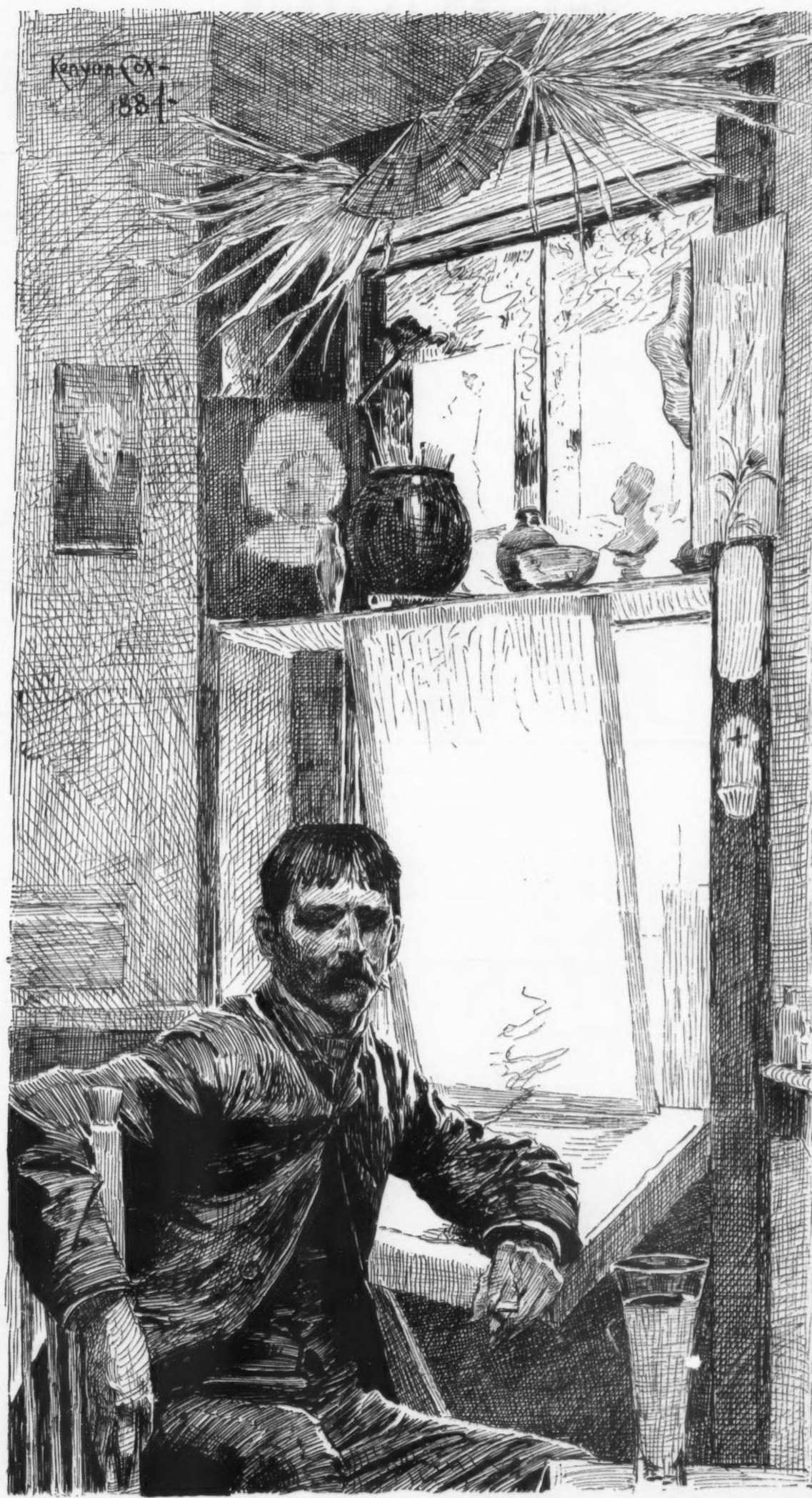
(SEE P



IGN FOR TWO SCREEN PANELS. "POMEGRANATE."

SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

(SEE PAGE 144.)



NATIONAL ACADEMY EXHIBITION. "A CORNER WINDOW." BY KENYON COX.

FROM THE ARTIST'S DRAWING FOR "ACADEMY NOTES."

THE ART AMATEUR.

There is an unusual number of good genre pictures, doubtless owing to the competition for the Hallgarten prize (open to Americans under thirty-five), which

their extreme finish there being a loss of values and a lack of contrast in textures. Other attractive genre works are Charles V. Turner's "Courtship of Miles

The National Academy Notes for the present exhibition does credit alike to the editor, Charles M. Kurtz, and to the publishers, Cassell & Co. It is edited



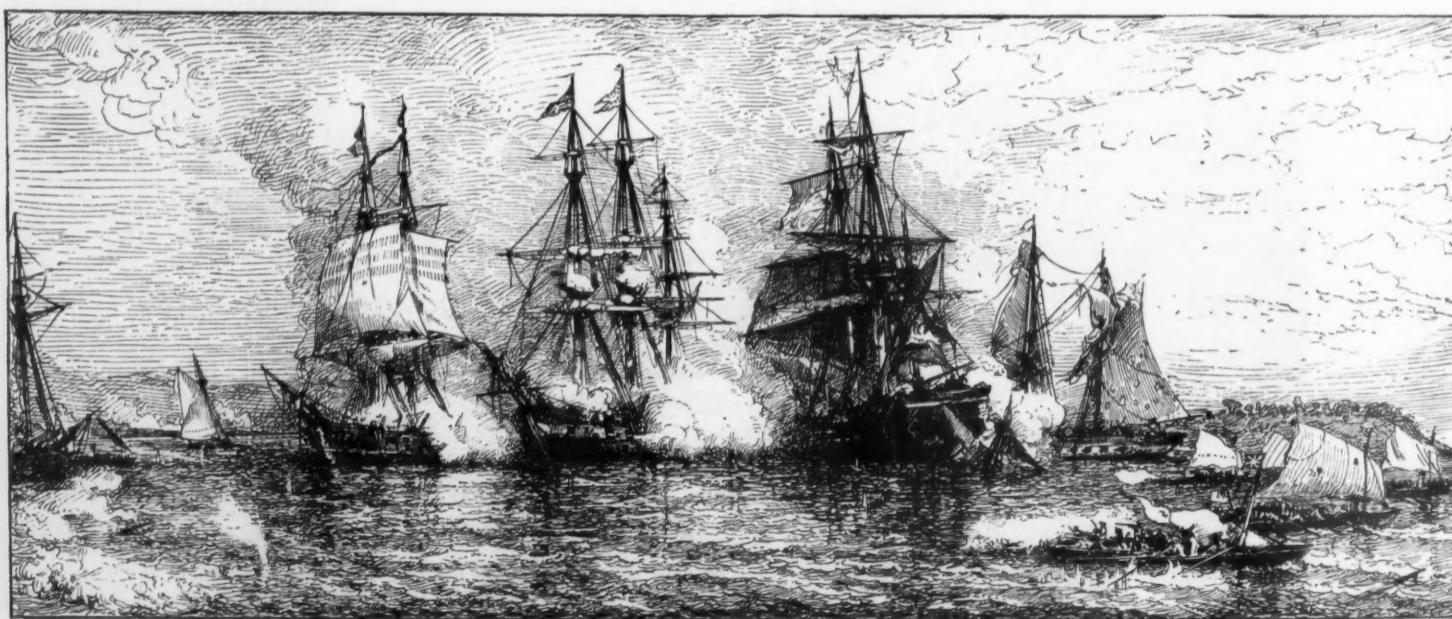
"THE BATTERY PARK, NEW YORK." BY HARRY CHASE.

FROM THE ARTIST'S DRAWING FOR "ACADEMY NOTES"

would seem to lie between Messrs. Ulrich, Percy Moran, and Louis Moeller, whose admirably-painted little canvas, "Puzzled," a rather comical-looking old

Standish," the pose of young Miles being particularly natural; Leon Moran's "The Duel;" and A. C. Howland's "Veterans of 1812," which latter, how-

ever, with care, profusely illustrated, and admirably printed. The illustrations to this article—selected for their pictorial attractiveness rather than for any special merit



"THE BATTLE OF LAKE CHAMPLAIN." BY J. O. DAVIDSON.

FROM THE ARTIST'S DRAWING FOR "ACADEMY NOTES."

gentleman in his library, is Meissonier-like in its combined firmness and delicacy of touch. The accessories are not nearly so well painted as the figure; in

ever, is somewhat too grotesque. Mr. Guy's "Mother with a Kicking Baby"—with the usual candle-light effect—is very natural if not particularly artistic.

of the paintings they represent—show the character of the drawings, which, however, are much smaller than these examples.

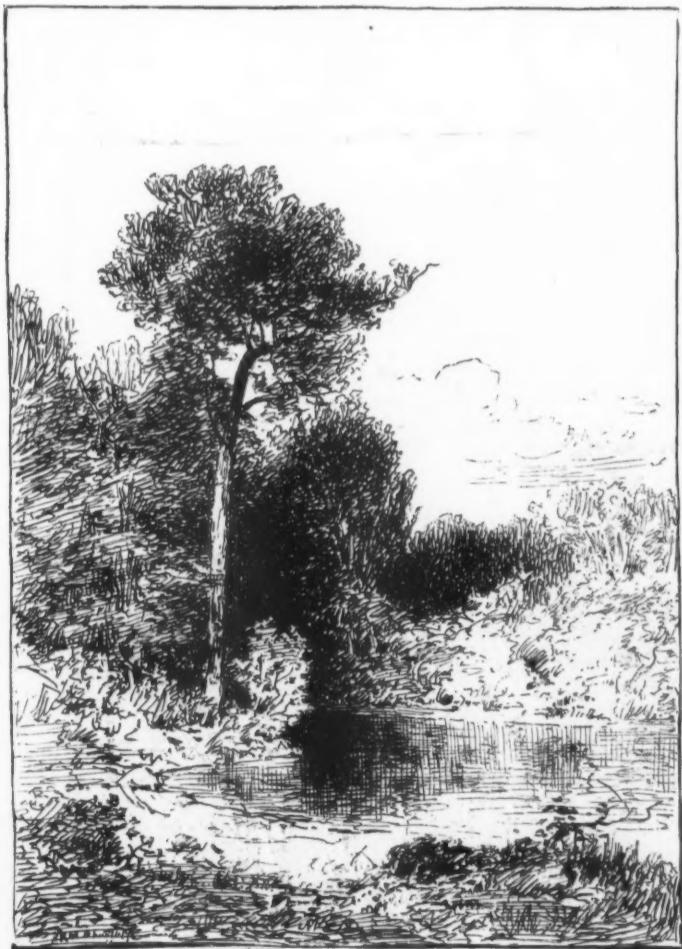
ROBERT JARVIS.



"PLEASE MAY I KEEP HIM?" BY L. E. WILMARTH.



LANDSCAPE. BY R. M. SHURTELL.



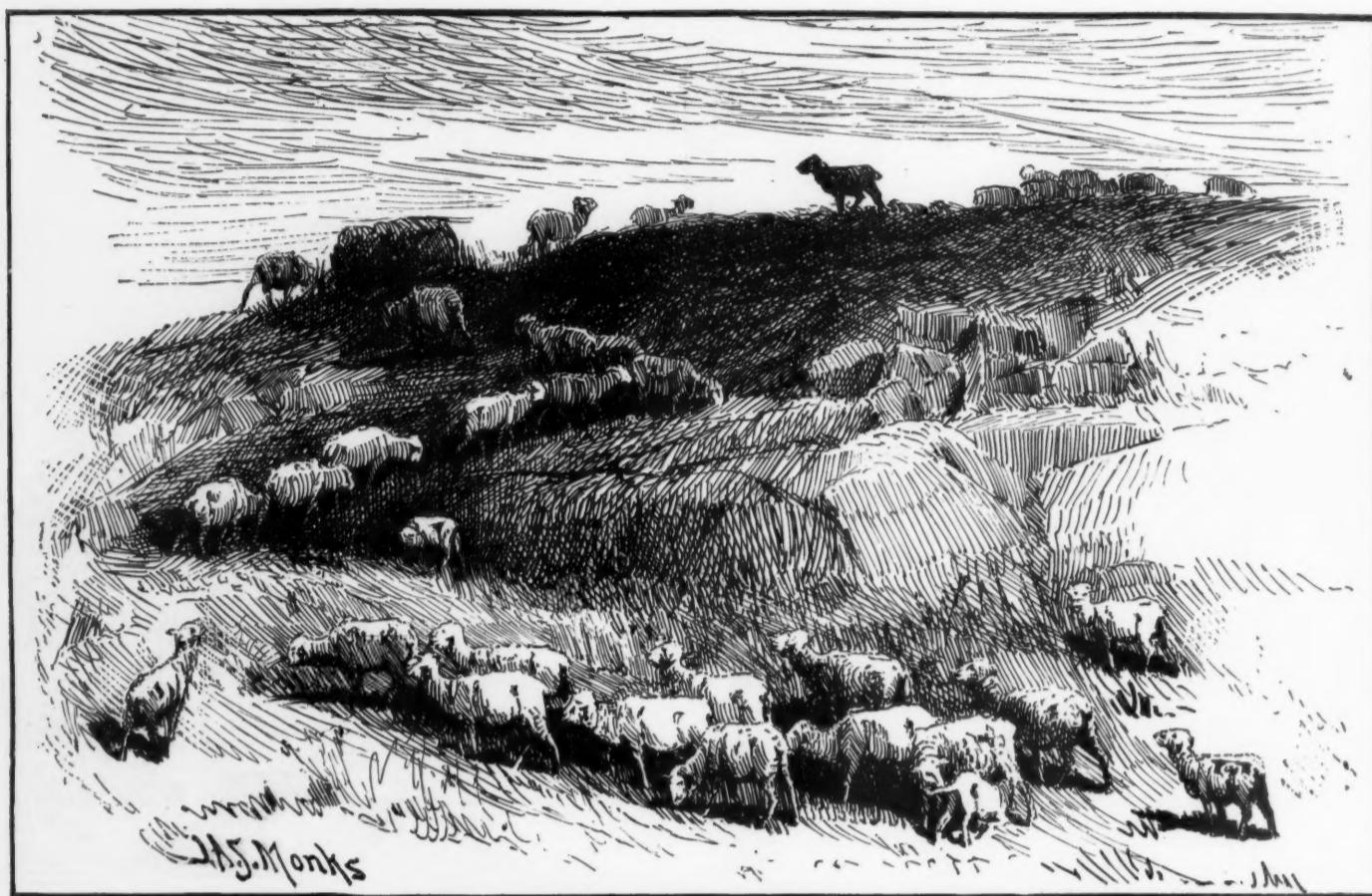
OCTOBER LANDSCAPE. BY R. W. VAN BOSKERCK.



"SAY, GEMMAN, DOAN YO' GWINE TOOK US?" (FRAGMENT.)
BY CHARLES BRIDGMAN.

PICTURES IN THE NATIONAL ACADEMY EXHIBITION.

FROM THE ARTISTS' DRAWINGS FOR "ACADEMY NOTES."



NATIONAL ACADEMY EXHIBITION. "CLOUDY DAY." BY J. A. S. MONKS.

FROM THE ARTIST'S DRAWING FOR "ACADEMY NOTES."



NATIONAL ACADEMY EXHIBITION. "CRAB-CATCHING, GREENPORT, L. I." BY EDWARD MORAN.

FROM THE ARTIST'S DRAWING FOR "ACADEMY NOTES."



NATIONAL ACADEMY EXHIBITION. "GOOD-NIGHT." (FRAGMENT.) BY T. W. WOOD.

FROM THE ARTIST'S DRAWING FOR "ACADEMY NOTES."

MASTER DRAUGHTSMEN.

THE recent exhibition of drawings in Paris at the École des Beaux Arts consisted of nine hundred and fifty works—drawings of all kinds, and even a few aquarelles and pastels—of artists since 1784. The drawings were the drawings of the century, and they brought together on the same walls J. F. Millet and Victor Hugo, Barye and Gérôme, Puvis de Chavannes and Baudry, Henri Regnault and Fragonard, Delaunay and David, Gavarni, Daumier and Charlet, Latour and Meissonier, Corot and Decamps, Millet and Delacroix, Théodore Rousseau and Cabanel, Galland and Prudhon, Ary Scheffer and Gleyre, Ingres and Delaroche, all the great names of the century, all the glories that were and that are. Of course, to speak in detail even of the most remarkable pieces in this exhibition would be impossible. At the utmost one can only aspire to give an idea of the impression of admiration and of astonishment that seized one in presence of this most vivid expression of the individuality of so many great artists. One afternoon I happened to be admiring the perfect drawing of Ingres's lead-pencil portraits of Mlle. Bertin and of Mme. Haudebourg-Lescot in Italian costume, when M. Bonnat came up. "Both are admirable," he said, "marvellous, but Holbein is stronger; Leonardo da Vinci is stronger." "Yes, doubtless," replied his interlocutor, "but it is different." The whole point of the question is there; it is different. To compare the drawings of the various masters here represented is useless; they are different; they are the expressions of different natures; they are representations of nature viewed from different points of view and with different temperaments and different aims. Ingres is not for a moment to be compared with Leonardo; but with Holbein the comparison holds and may be instructive.

The Louvre was within three minutes' walk, and so on leaving the École des Beaux-Arts I went to look at the Holbeins in the Louvre in order to verify M. Bonnat's criticism. Yes; certainly Holbein is stronger than Ingres, and his strength is a consequence of his stronger individuality. Holbein takes a commonplace head, interprets it through the medium of his own great nature, sets it right, reconstructs it, and renders with his pencil the verity of its native harmony; he studies his model sincerely and slowly; he not only has a profound intuition of the character of his model, but he generalizes it a little, exaggerates perhaps some details in order to augment and accentuate the physiognomy and to render the expression clearer. Ingres proceeds in the same way, only his less generous temperament does not serve him so well as the temperament of Holbein served him. Ingres is a dry, narrow-minded, Calvinistic person; he has a profound sentiment of purity of line; he tries to study the character of his model, but his own nature being ungenerous and his sympathies restricted, he is tempted to develop rather the mean qualities than the noble ones, and so, with all the beauty, the perfection and the impeccability of his drawing, his remarkable pencil portraits always retain something of the dry, unsympathetic character of the draughtsman. The drawing of Ingres is the perfection of naturalist drawing. It is masterly drawing executed perfectly and rapidly. Ingres used to say that an artist ought to be able to sketch a man falling from the top of a house in the time the body took to fall. His drawing is generally very simple and contains few details, few lines, but each line gives some important contour.

Baudelaire used to say that in a certain sense Ingres drew better than Raphael, who is the king of draughtsmen in the popular estimation. Raphael decorated immense spaces; but he would not have drawn so well as Ingres the portrait of your mother or your friend. Ingres hesitated in presence of no ugliness and no oddness; for want of imagination and subservience to document he was a veritable Zola of drawing; and yet his pencil portraits are full of intimacy, of the intimacy of Wordsworth, for instance.

How interesting to compare with the severe drawings of Ingres—portraits in outline modelled with a few lines, and with scarcely a spot of shade to depict

caresses the extremities of a form. For Prudhon the idea of movement, the project of the composition, as well as the line of the drawing, appear, as it were, in a luminous vision.

Then we come to Gleyre, who combines the poetic vapory grace of Prudhon with Ingres's perfection and sincerity of faultless line; to Géricault, the mighty composer, enamored of movement and action; to Meissonier, who unites the conscientiousness of the Flemish masters with the verve and elegance of the French; to Henri Regnault, who has something of the grace of Watteau and a force and boldness that reminds one sometimes of Rembrandt. To my mind

these six names stand away above all others in the present exhibition: Ingres, Géricault, Gleyre, Prudhon, Meissonier, Regnault. Next to them and at no great interval come Puvis de Chavannes, Cabanel, Barye, Gérôme, Gavarni, Delacroix—so much abused of old for his ignorance of drawing!—Detaille, De Neuville, Raffet, Millet and Rousseau, who are all great and interesting. But what is the use of comparisons or classifications? Ah! if these columns were of unlimited length I would ask nothing better than to go on examining with the reader the characteristics of each of the great artists represented, surprising them in the incubation of their masterpieces, peeping over their shoulder while they are at work, discovering their processes, catching glimpses of their temperament, making their acquaintance as only a drawing enables us to do, studying their work intellectually, rationally, analytically, comparing their style as in literature we compare the styles of the great masters, for, as Charles Baudelaire has excellently said, "Drawing is a struggle between nature and the artist, a struggle in which the artist triumphs the more easily the better he comprehends the intentions of nature. What the artist has to do is not to copy, but to interpret in a simpler and more luminous language."

THEODORE CHILD.



"THERE SHE GOES!" BY GEORGE H. BOUGHTON.

REPRODUCED DIRECTLY FROM A WATER-COLOR SKETCH.

the eyes, no background, the accessories drawn in mere outline, and the whole fixed austere, impeccably, unhesitatingly on the cold white paper—how interesting to compare these drawings with precious studies of Prudhon, those dreams of an Ionian night where the black and white crayons caress the blue paper like a ray of moonlight caressing a marble frieze! Prudhon always proceeds from the interior to the exterior of his figure. He seeks the drawing of the light first of all on the human body rather than the exact delineation of the body; he envelops the contour of his figure with a broad thick line, and leaves the lineaments floating undecided, bathed in that ambient light with which nature brings out and

Alexander Tocque

LOUIS AUGUSTE LEOIR.

LOUIS LEOIR, the famous French water color painter, who died in Paris at the end of January, after five months' suffering from an incurable ailment, was the son of J. B. Leloir, a well-known French historical painter. His mother, née Héloïse Colin, was also a painter of genre subjects, portraits and miniatures, and a constant and successful exhibitor at the Salon. Maurice Leloir, his brother, is almost as well known as was Louis Leloir. Born March 15th, 1843, the latter was early destined for the career of art. He studied under his father, and his first pictures exhibited at the Salon were Academic subjects, a "Massacre of the Innocents" (1863), "Daniel in the Lions' Den" (1864), and "Jacob Wrestling with the Angel" (1865). Leloir then travelled, and did not reappear at the Salon until 1868, when he exhibited a "Baptism of Savages in the Canary Islands." Henceforward his manner changed; he yielded to his natural taste for genre subjects, and adopted the brilliant, minute and photographic style of Meissonier, which he applied not only to oil-painting but to water-colors, which he treated with great skill, while introducing all kinds of tricks and processes hitherto employed only by miniature painters, using largely gouache or body color, and stippling to excess, though always retaining, even in his most highly wrought water-colors, a charming finesse and transparency. Louis Leloir obtained three medals, in 1864, 1868 and 1870; the decoration of the Legion of Honor in 1876, and a second-class medal at the Universal

Exhibition in 1878. He was one of the founders and chief exhibitors of the Société d'Aquarellistes.

Louis Leloir both as an oil painter and as an aquarelliste was an artist of exquisite and elegant talent. However great may be our admiration for the old Dutch masters, we must, I think, admit that many of the modern French painters have equalled and even surpassed them, and among these masters I would rank Louis Leloir. Such and such a one of his pictures, "La Tentation," "La Sérénade," "La Fête du Grand'père" are as fine as the paintings of Metzu or Terburg, and the French master puts into his familiar and anecdotic subjects a dash of sprightly wit that does no harm when it is brought in discreetly. Happy nowadays are the genre painters! They are feted, praised, made rich, live in palaces and have all satisfaction, while the artists who are simple enough still to attach any importance to the expression of thoughts that require the style of a Chenavard, an Ingres, a Puvis de Chavannes or a Baudry, make their way obscurely and painfully, and arrive late at success, if they arrive at all.

In water-color painting Louis Leloir achieved a finish and brilliancy hitherto unequalled. His palette, like that of Gustave Moreau, was a veritable jewel casket, and his colors molten topaz, ruby and sapphire; but his most dazzling yellows, his pure reds, his blues, such as the ancient chemists could not make, his deep greens, were broken and faded when needful, so that his coloring was at once violent and harmonious, like the coloring of Chinese and Japanese porcelain. Furthermore, in spite of the brilliancy of the silks, satins, carpets and other accessories of his pictures, the faces of his subjects were never sacrificed; the expression was always there, and the eye was at once captivated by its grace and charm. Charles Blanc, speaking of Leloir's water-colors at the Exhibition of 1878, said with admiration and astonishment: "Voilà un peintre qui a reculé les bornes de son art!" "Here is a painter who has enlarged the domain of his art!"

Leloir of late years devoted much of his grace and delicate imagination to the service of one the loveliest ornaments of woman, the fan, and the day is not far distant when Leloir's fans will be sought for as eagerly and prized as highly as those of Watteau. As an illustrator, too, he has left a splendid monument of his talent in the series of drawings etched by Flameng for Jonaust's edition of Molière. And this year, if his health had permitted, he would have given the publisher Conquet twelve drawings and an original etching to illustrate "Mademoiselle de Maupin," a series for which he was to receive \$5000. He had also in progress at the time of his death a series of drawings to illustrate an edition of Musset, and a unique copy of Scarron's "Roman Comique," the pages and margins of which he was covering with water-colors, drawings, vignettes and letters, with a view to engraving the whole one day in eau-forte. "Etching," he wrote to a friend last August, "tempts me very much. I am making some essays, and I hope soon to be able to show you something." E. V.

GEORGE FULLER.

THE flavor of Hawthorne's New England, which saturates George Fuller's work, is due to more than the choice of names from Hawthorne's legends for his ideal figures. It was no calculating purpose to select popular subjects for his pictures that drew him to the sad shadows of our earlier colonial history, with their fascinating mystery of remoteness, their pathos and horror, their sublime examples of dedication and sacrifice to a stern and awful fanaticism of righteousness. Fuller's development was reached as naturally as Hawthorne's, proceeding from the same germs and stock, and nurtured by the same environment and by a singularly similar experience. Like Hawthorne, he labored silently and in obscurity for the best part of his life, for thirty years or so, before his genius or his purpose even was recognized and appreciated as it deserved. Like Hawthorne he was

appeared—building an immortality. Fuller indeed had made an essay at the artist's life in the capitals and centres of art—in Albany and Boston and New York—and had won to a certain ordinary and commonplace degree of excellence in the practice of his art. But it was not until he said, like Emerson, "Good-by, proud world, I'm going home," and turned his back on the cities with their clubs and circles of artists and conventionalities of aim and study, and gone to live his own life upon his father's farm at Deerfield, where he must think his own thought, for very lack of any other, upon art in that neighborhood, and brood over his own ideals, that he began to evolve the distinct and unique genius that was to be in painting what Hawthorne is in literature—another characteristic efflorescence of the aesthetic nature which lay under Puritanism like the arbutus under snow, and which the hard, unfavoring conditions of New England only disciplined to a thrice-refined purity. The

rather patronizing regret which some of the New York academicians have expressed since his death that he did not stay with them after his success with his portrait of his first teacher, H. K. Brown, the sculptor of Albany, which secured him, at the age of thirty-five (1857), the associate membership and rise to the doubtful dignity of full membership, is quite beside the mark. His disheartened departure from New York was, as we see it now, an escape, a rescue. Not that it could not be wished that he had attained a more perfect mastery of technique in his youth (though his landscapes of that period, not a bit like his later work, albeit solid in values and soberly true in color are only too finished in handling), but he could hardly have maintained or developed in the companionships of city artist-life the rare and delicate individuality of sentiment which is now his precious contribution to American art. No doubt the influence of the Allston cult, brought to bear on him while he was studying drawing and painting in Boston, was in the direction to profit his higher artistic nature; and his eight months in Europe must have had an inestimable influence in elevating and broadening his views. But

after all, the aroma of his "Winifred Dysart," of his "Gathering Simples," of "And She was a Witch," the exquisite "note" by which a Fuller is hereafter to be known as a Fuller and will not be confounded with anything else, was drawn, like the aroma of a good wine, from the soil, from his native New England, from the history, the people, the morals, the inherited character of Massachusetts. It is not a rich soil, and not the juiciest geniality of character springs upon it; but there is something of quality that is distinct and imperishable of flavor. George Fuller himself had no sort of consciousness or pride in such matters, and would have been the last to set himself up as a representative man in any way. Nothing could be more painful to those who knew than to hear his peculiar method of painting ascribed to affectation or to an assertive mannerism. He simply lived his own life out in the most straightforward fashion, as was necessary to a genuine and modest manliness.

C.

THE LATE LOUIS LELOIR. CRAYON PORTRAIT BY HIMSELF.



CERAMICS

L. SOLON, PÂTE-SUR-PÂTE ARTIST.



THE future historian of the ceramic art will probably assign a high place to the beautiful pâte-sur-pâte decorations of M. Solon. He has had many imitators since he first became noted for the exquisite fancies so delicately modelled on his vases at the Sèvres factory, but he has hardly been excelled nor often equalled. As the reader perhaps knows, the Solon pâte-sur-pâte process consists in modelling in china clay on the wet colored clay body of the vase or plaque, instead of applying a ready-made decoration as in the Wedgwood ware, which it somewhat resembles. The decoration is thus absolutely a part of the object decorated. The whole is fired at once, and then it is glazed.

Son of a lawyer of reputation, M. Solon was born in Montauban, in 1835. He studied painting in the studio of M. Lecok de Boisbaudran, and in 1858, having published a portfolio of etchings for decorative work, which attracted very favorable notice, he was called to the historical factory of Sèvres. It was there, by his beautiful translucent pâte-sur-pâte decorations—modelled upon vase or plaque bodies of uniform color, usually blue or celadon—that he won his reputation. While thus employed by the government he was privately decorating plates in the same manner, which he signed "Miles." With the overthrow of the Empire in France work ceased for a while at the government factory, and M. Solon went to England. While roaming aimlessly about London, and wondering when the reign of the Commune would be over, he met his countryman, M. Arnold, Director of the Minton works in Stoke-upon-Trent, who invited him to go with him there and see the factory. The invitation was accepted. M. Solon was presented to the daughter of his host, and in a little while the lady became his wife. Soon afterward he became wedded also to the establishment of Messrs. Minton. His dear workshop at Sèvres had been occupied by the Prussians, who carried away some of his best pieces. After a while the factory was opened again, and it is now flourishing under the management of M. Louth, with the eminent sculptor, M. Carrier-Belleuse, Art Director. Pâte-sur-pâte decoration is still a specialty there; but it is done now in colors and in gold, the latter being fired with the clay body under the glaze.

M. Solon is a tall, handsome Frenchman. With this brief notice his portrait is published, we believe, for the first time. In response to our request for some particulars concerning his career, he characteristically writes: "I became a china man in the same way as some who study medicine to become general practitioners are drawn into following a narrow specialty, or find success in compounding a new pill.

I do not complain of the way in which my pill has been taken up by the public, and I mean to stick to it yet for a time. If I have dreamed once of 'high art,' such thoughts are now far away from me."

SPURIOUS OLD FAÏENCE.

IN his valuable papers on "truquage" in the Paris Figaro, M. Eudel reminds us that, according to M. Auguste d'Emmin, author of various works on ceramics, there is not a museum in Europe which does not contain false Palissy ware. At the Louvre, he condemns the "Henry IV. with his Family" and the "Louis XIV. as a Child." He cites false specimens at Dresden, La Haye and Brussels. He has remarked at South Kensington pieces having

of an English air in the decoration." He knows of two false pieces which might deceive an expert. One of these is a round plate in hard porcelain enamelled in color on biscuit. Near the centre are some small reptiles with shells and leaves; but the piece has the maker's signature, Jules Lesmes, 1853, on the back. The other is a hunting horn in faience in form of a serpent about thirty inches long, of which the head is of the seventeenth century. The rest has been made to order by a "restorer" named Corplet. It is owned by the Paris Conservatory of Music.

It is of the Rouen potteries that the most successful counterfeits have been made—that is to say of the Rouen ware decorated with cornucopias, quivers, birds, and carnations. The blue wares without prestige and of small price have always been somewhat neglected by the counterfeiters, while the polychromes offer a good field for artists out of honest work. M. Eudel has seen an imitation of one of those Rouen plates with leather-colored background decorated with blue, yellow, and black, a little cupid in the centre with his quiver, which is the work of M. Rouveyre, who offered it to the Sèvres Museum to show how near it was possible to approach to the old faience. It is "frightfully perfect," he says.

Some examples of how even celebrated experts have been deceived are given by M. Eudel. Riocreux, supposed by everybody to be an infallible judge, according to Millet, the foreman of the firing department at Sèvres, was once taken in badly by a plate of antique appearance, and dated 1624. It was made in 1824, but the dealer had converted the 8 into a 6. Another time he bought for the museum a plate which has since been proved to be not genuine. This latter piece has all the characters of an old work, however. Its decoration of lambrequins in blue looks like that of Rouen ware, while its mark S. T. C. seems to indicate that it was made by Trow at Saint Cloud. It is really the work of an amateur, M. Edouard Lannon, of Elboeuf, a great collector of Rouen potteries. He was in the habit of amusing himself by making copies of the pieces which he possessed, and he made presents of these copies



L. SOLON, CERAMIC ARTIST. DRAWN BY CAMILLE PITON.

views of gardens resembling the gardening designs of Lenotre and copied, in fact, from an engraving of 1603 to 1638. Of modern work M. Eudel knows of three sources of fraudulent Palissy ware in active operation. All three are reputable establishments, which make only reproductions or imitations, which are sold as such, and which usually bear the mark of the firm. But sometimes, whether by negligence or design, the mark is omitted, and when the dealers get hold of such a piece it is not difficult for them to pass it upon a badly informed bric-à-brac hunter as a genuine original. Some of the reproductions of M. Pull and M. Barbizet, when without signature may, M. Eudel seems to think, deceive a well-informed person. He says, with reason, that those by Minton & Company, which are sometimes found unmarked, can be distinguished by their rather crude and hard coloring and "something

to his friends. He generally took an old piece of Rouen, undecorated, and copied on it some rich decoration from a more valuable piece. Then he submitted the work to a firing. He did not always make a great success of it, but many amateurs accepted his presents as genuine articles. The plate in question is now, since his death, said to be one of those copies with which he was so generous. Still, not only Riocreux but Jacquemart also imagined it authentic.

The old Moustiers and Marseilles wares are also often counterfeited. There is in the Museum of Copies at Sèvres a fine lantern with polychromatic decoration, which bears the following inscription: "JACQUELIN RIDOULT, Marinier à Nevers en 1769." It is a counterfeit, entered in the catalogue under the number 7213. The author of this piece, wishing to make it as illusive as possible, has broken the top in-

tentionally, and mended it with iron wire. But he has enamelled it over the glaze, and the firing has not been quite successful.

Even the Revolutionary wares, it appears, are being counterfeited. M. Eudel tells some stories concerning them, which are a trifle too Zolaish for these pages. Finally, it appears that the making of "old" ware is becoming a recognized and in some sense respectable avocation in France. It is, at any rate, carried on openly by firms which publish in their price lists the fact that they sell an "extra quality of merchandise which has been aged."

There are still some indications by which it is usually possible to recognize an antique piece. The old enamel is somewhat brilliant with an eye or centre of white or slightly greenish. There is nothing violent in the coloring; time has softened the tints, even under the enamel. On the contrary, the colors of most counterfeits are harsh and discordant.

Repaired pieces are easily known by the smell of the medium employed with the colors, which is generally a varnish. Knowing buyers are in the habit of smelling their purchases all over, which makes them appear at sales as if they were all short-sighted. They are merely scenting out frauds.

Real old Rouen especially has great sonority. It rings when struck with a full and clear vibration. This comes of the firing and of the quality of the paste. The objects have passed many times through the furnace, which is not now the usage, and the clay of which they were made is now quite exhausted. The paste now used is composed mainly of cement mixed with clay already fired. This stuff, when it comes from the oven, is not homogeneous, and has no ring. It is also easily broken.

A good eye, a good nose, and a good ear are necessary to a buyer of faience.

As for poorer counterfeits, they are very numerous; but it is easy to detect them. Setting aside the artistic excellence of Palissi's work, which it is not easy to imitate, there are other means of recognizing the true ware. The plates are merely glazed, not enamelled, often colored before the glaze either in the paste or by means of a colored barbotine.

Of the celebrated Oiron faience, copies by Minton, unmarked, have been found in France. Doubtless a number of such copies exist, and are often mistaken for originals. A cup and a salt-cellar of the true Oiron ware sold at the Hamilton sale in 1882 for over £1000, which is enough to show that there is money in passing off Minton copies for originals.

Italian faïences, from the heaviness and clumsiness of the paste body, offer great inducements to counterfeiters. The Museum of Sèvres possesses two fine plates copied in Italy from those of Maestro Giorgio. They have the metallic lustre, the secret of which is supposed to be lost, and they are so well done that it is necessary to regard the colors closely to distinguish them from the blues, reds, and yellows of the antique ware. The medallions of Luca della Robbia, formerly

sale of monumental works of art. It is known that certain residents of Florence have had holes made in the exterior masonry of their houses in order to display these false medallions to tempt the amateurish stranger. The latter's courier is the negotiant in these cases. He halts his employer before the house, points out the medallion, invents a legend for it, or perhaps recounts the true history, often interesting enough for his purpose, of the house. Then, he happens to know that the present proprietor is hard pushed for money, and he intimates that there is a bargain to be had. The traveller falls into the trap. He is introduced to the owner, who parleys for a while, but always lets him bear off the medallion. As soon as he is well out of Florence it is replaced.

CHINA PAINTING IN WATER-COLORS.

HAD the new process of using water-color paints on china been introduced a few years earlier, no doubt many who have given up the study of that branch of art would still continue their efforts. They are, indeed, a boon to those who cannot endure the odors of turpentine and lavender oil.

The colors are made in England and in Dresden. They are put up in pans and half-pans, and tubes exactly as are those of Winsor & Newton. There are about twenty-five colors in the English paints, every one of them good and capable of being combined with the others. There is no danger of bad results in firing from the admixture of these colors; and they can be fired in the same kiln with the china painted in the usual method.

With the English colors a preparation of megilip is used with the water as a medium. The design is drawn or transferred upon the china. If transfer paper is used the design should be re-lined with ordinary water-color, which will fire out, that the china may be perfectly clean from any impression the transfer paper may have left. The megilip takes the place of fat oil, keeping the color moist and the brush in good condition. The color upon the china will not dry as rapidly as when mixed with turpen-

tine, therefore it is necessary to dry the work repeatedly upon the stove. Great care must be used in repainting or touching up, or the under coat will be removed. These colors are not injured by exposure to the air on the palette: a few drops of water in the pan will keep them moist. Brunswick brown and red will mix with purple and black, but with none of the other colors. These are the only exceptions to the general rule of combinations.



PENCIL SKETCH BY L. SOLON, FOR VASE DECORATION IN PÂTE-SUR-PÂTE.

THE ART AMATEUR.

The method of laying on the color should be in broad strokes with a medium sized brush working flatly. Other brushes working to a point should be at hand to outline stems or minute lines. The brushes

drop or two of turpentine. The whole is then rubbed smooth with the palette knife. A thin coat of this must then be painted upon the china when the design is to be placed. The design having previously been

finished, dry it very thoroughly in the oven before sending it to the kiln. Those who have not their own studies in water-color to copy on china, would do well to copy colored prints, until capable of making their



PAIR OF MINTON VASES. WITH PÂTE-SUR-PÂTE DECORATION BY L. SOLON.

should be kept clean. When the work is thoroughly dried upon a stove, it is ready for the kiln.

The process with the Dresden colors is somewhat different. The range of colors is greater, numbering

drawn in ordinary water-color the turpentine will not remove it. If the coating of white upon the china is as thin as it should be, the design can be seen through it. Before painting, the china should be thoroughly

own designs. As practice in any art will alone insure success, the amateur in water-colors on china must not be discouraged with first efforts. That beauty of finish and breadth of style can be reached with these



"CUPIDS AT SUPPER." PLAQUE DECORATED IN PÂTE-SUR-PÂTE BY L. SOLON.

REDUCED REPRODUCTION FROM THE ART AMATEUR, JANUARY, 1881.

over forty, prepared in tubes and pans. The prices are about the same as the Lacroix colors. There is a preparation called "underglaze" put up in tubes, resembling flux. A small portion of this is squeezed upon the palette, a drop of fat oil added to it, and a

dried upon a stove, or turned upside down and exposed for a time to the heat of the sun.

In most cases the painting can be finished up at once, a greater amount of color being taken upon the brush for the deeper shades. When the work is

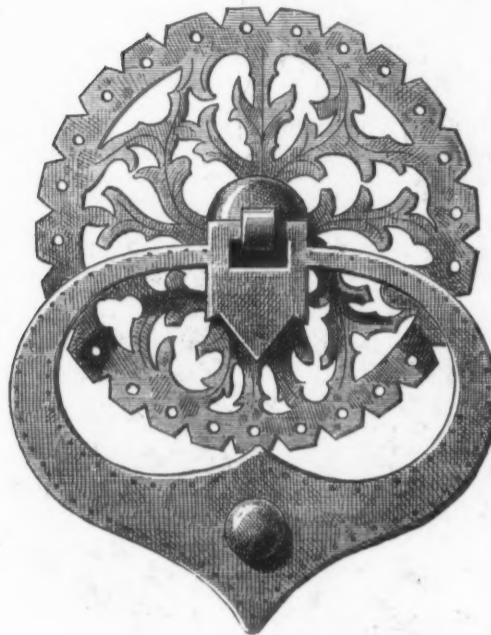
colors equally with the Lacroix, there is no doubt. To most persons the simplicity of manipulation will be a recommendation, as certainly the greater variety of colors and the infinite number of combinations will be to all.

L. S. KELLOGG,

DECORATION & FURNITURE

THE MODERN HOME.

I.—VESTIBULE, HALL AND STAIRCASE.



BELL-PULL OF WROUGHT IRON.

our household furniture, and we have proceeded so far in the use of the most complicated and powerful machinery as to discover that it cannot do everything, and that in the case of objects of taste and household use comparatively uneven hand-work is preferable to the best that can be turned out by a machine.

In all such affairs our notions as to the importance of hygiene, as to the desirability of having a little of everything, of leading a life pressed full and running over with occupations and amusements, are considered. A man may have his house and all its belongings fit him as exactly as his coat. Never, indeed, have building and all the arts connected with it followed more precisely not only the common requirements of the time, but also those of individuals, than these arts are now beginning to do. The period of indifference, ignorance, and bad taste in these matters is rapidly passing away, and so much has already been accomplished of a lasting nature that it is pretty certain it will not soon return. These considerations make it an easier task today to write about modern homes than it would have been five years or even one year ago. There has been so much progress even in the short space of a twelvemonth that matters are now certain that were not then, and plans can be spoken of as proved and accepted which were scarcely mooted a very short time ago.

By much the most important change that has been effected since the beginning of the present movement (for so it may fairly be styled) is that which has been made in the planning of the first floor of city houses. Formerly in New York the first floor consisted of a narrow hall with a still narrower staircase rising almost from the door and leading the visitor's thoughts at once to those regions of the house with which he was likely to have no business whatever; in addition to this there were the "front and back parlors" and, perhaps, a piazza in the rear. The dining-room was in the basement as well as the kitchen. Such a disposition is admirably adapted

for a boarding-house, and it is satisfactory to be able to add that most of the houses in which it is still to be found are applied to that use or soon will be. In new houses of any pretensions the old hall has disappeared in favor of a vestibule much shorter and twice as wide. In place of the "front parlor" there is a reception-room or office or small drawing-room. The hall in its new form, a large square room which with an ample staircase takes up the full width of the building, occupies the place of the old "back parlor;" and the back piazza has made way for a dining-room and pantry and perhaps a library. Downstairs what used to be the dining-room is now a billiard-room, and the kitchen accommodations are much extended by being carried under both hall and dining-room. For the sake of showing all the principal rooms of a large house on one plan, I have taken a house (Mr. Ross Winans's, of Baltimore) in the building of which space was not economized. Here,

while hall and vestibule, office and dining-room and drawing-room are in nearly their usual positions, a large ball-room and a library have been added. Still even this plan does not include all the rooms that are often to be found on the first floor, for the boudoir is in this case immediately over the ball-room, and there is sometimes a breakfast-room and a smoking-room attached to the dining-room. Often again the large central hall is used instead of a drawing-room, or the office is done away with, and a parlor takes its place; or when the dining-room is on the plan, there is a library, and the dining-room takes the place of the drawing-room. The radical and essential change is in making the hall central and large and in lighting it from the roof by means of the staircase-well, whether or not it is also lighted from one side by windows. This gives an opportunity in every house of having at least one handsome and noble room; for its size, its semi-public character, the variety of uses to which it may be put, and, above all, the fine feature of a handsome staircase rising the full height of the house and cut off perhaps by an arcade or a screen of pierced and carved wood, relieve it almost of necessity from the meanness to which our narrow city lots are liable to reduce every other room. For this reason the greater part of the present article will be devoted to the hall and its decoration. But first there must be just a few words about the vestibule.

Though no longer used according to its first intent—for who would trust his coat or his overshoes in an open passage?—the vestibule is necessary in our climate as a substitute for the porch, to afford shelter to any one applying for admission to the house. If the place is large enough to contain it a stone or marble seat will not be unacceptable here; otherwise the vestibule should be unfurnished. It should never, in this democratic country, be undecorated. The walls may be cased with marble or panelled with wood or simply frescoed. The floor had better be of mosaic, and the old Roman designs with a "salve" at the threshold are the best for the purpose. The ceiling should not be ignored, even if every other ceiling in the house is. Since it is small, it should not cost much to make it a



CARVED MIRROR FOR THE HALL.

ADAPTED FROM A MODEL IN THE SOUTH KENSINGTON MUSEUM.

THE ART AMATEUR.

panelled one. If the owner finds his vestibule ceiling plain on taking possession, a good plan is to have a few pine boards sawed into shape and with moulded edges tacked to them so as to form a framework. These may be sustained by a wooden cornice, and may themselves keep in place panels of thin painted wood or of painted leather or canvas on narrow quarter-inch stretchers. The inner doors should by all means have stained-glass lights, but not of heavy

corresponding in width to the old-time hall between the vestibule and the main hall. It should be treated in a style between the two. It may contain a few chairs similar to those shown more for appearance than for use. A mirror that can be placed flat against the wall may be useful here, and a lamp may hang from the open arch between the passage and the central hall. A dado of inlaid marble and a frieze either painted or of colored stucco may also be introduced.

The main hall, though lighted by the vestibule door and the stair-well, is sometimes, in city houses, a rather dark room. It is well, wherever a large window cannot be opened on one side, to have all or most of the doors opening on it from the other rooms both wide and fitted with leaded glass. Even so it will, at times, be found unadvisable to cover the walls and ceiling with dark-panelled wood, the best mode of treating them when practicable. Such panelling and any carving that

handsome frieze, executed in two tones of the same warm color, with the greater part of the wall above the dado in an intermediate tone, will be a perfectly



OLD ENGLISH HALL CHAIRS.

opaque glass such as would darken the interior passage.

Whatever may be done with the rest of the house, it will be best to treat the vestibule in some well-understood style, either classic or Renaissance, or, if Gothic is to prevail throughout, then in some decided and masculine form of Gothic. The bell-pull which we illustrate may give some idea of what should be understood by that. If the house is to be mainly in the Renaissance style, as the vestibule should always



HALL OR LIBRARY CHAIR.—GERMAN SEVENTEENTH CENTURY.

safe treatment. The colors recommended by William Morris for interior decoration—a russet red, or orange pink, or a pale brownish gold color—are



POMPEIAN WALL DECORATION FOR THE VESTIBULE.

be more severe, a Pompeian motive like that which is shown would answer for the frescoed walls.

If instead of the office there is a drawing-room or parlor looking on the street, there will be a passage

may go with it had better be of a rather staid type, like the better examples of sixteenth century work. Failing this, it will be best to trust to fresco or distemper painting for the decoration of the walls. A

best, and they may be seen in many of the more recently decorated houses in New York.

Even when there is plenty of light this method of treating the walls of the main hall is to be recom-

mended as being very favorable to pictures. It is one of the beauties of this hall that, when not too dark, it is often the best place in the house to display four or five large pictures; and no room, unless a regular picture gallery, should have more. This hall is still semi-public; and who that is worthy to own a fine painting is not glad to show it to as many as possible? Its wall-spaces are the largest obtainable, and if kept free from other ornament will set off a good-sized picture with a liberal margin. Whenever possible a large painting should be framed into the very construction of the room, as if it were a door or a window; and generally when this is not done it is bad both for the room and the picture.* But if the hall is at all well planned its walls will be found so divided by doors and chimney-breast as to leave just room enough for a considerable painting in each of the interspaces, where when they are hung each can be seen independently of the others, and where the finest perspective will not destroy our sense of the security of the wall itself.

If the hall is not to contain paintings the spaces between openings should be filled by large and handsome articles of furniture. These are also good places for trophies of arms and armor, a large vase or two, a statue of bronze or marble, or, indeed, any work of art of sufficient size and importance. The mantel should be large and handsome.

The ceiling of the central hall is generally kept flat or with rafters, and it is divided from the staircase-well by a beam which carries around the mouldings of the cornice. This beam is supported either by pillars or arches, which, with the balustrades, form a sort of open screen between the room and the stairs. It will be found expensive to have a coffered ceiling on account of its size. Compartments painted, but without any attempt at simulating relief, will generally be found best. The floor should be a parquet, or should, at any rate, have a handsome border of hard woods.

As for the movable furniture of this room, its character should depend on the use that is to be made of it. It is often a substitute for a drawing-room. It is always supposed to be used as an additional drawing-room on great occasions. It is sometimes converted into a music-room. It is at all times a place through which everybody is constantly passing, and where a person may be expected to sit or lounge at any hour of the day. There should, therefore, be a sufficient number of chairs, a table, perhaps a sofa. A bookcase can be put here if there is no library (always supposing there is plenty of light), or a cabinet of curiosities, if there is no other place for it. Some of the chairs illustrated are somewhat too stiff for a room that is to be much and variously used; but if the hall

is to be little more than a place of passage they are admirably adapted to it. It should, in any case, be a big and handsome room. A man need have no other such but his dining-room. Economy may reign everywhere else; one may very well do without ornament while he is asleep or while he is talking to a creditor at the front door, and he may, as we have seen, dispense with all apartments of state and reception, the hall taking their place; but there should be nothing

wherein the wall opposite to the landings, which are all on one side, rises sheer to the top of the house, one unbroken surface, extremely hard to manage. If a person could get far enough away from it, it might be imposing; but that is impossible; you stand on the lowest step and look up, up, up, till, no matter how wide the stairs, you seem to be gazing up a chimney-shaft, and your knees ache by anticipation. In one New York house this difficulty is conquered in a very happy manner. The stair-well is completely vaulted over at the height of the third story, and the pendentives of the two domes into which the ceiling is divided extend far enough down to break the monotony of the lower wall very agreeably, resting as they do on finely modelled corbels. Circular openings framed by egg-and-dart mouldings and filled with pale-tinted glass let through the light. The effect is very satisfactory, and the expedient will, probably, be much copied. ROGER RIORDAN.

THE VESTIBULE AND THE RECEPTION-ROOM.

Nine out of ten houses in New York are very poorly off in the matter of hallway. And yet, so far as a hospitable or an inhospitable impression upon the visitor's mind is concerned, it makes all the difference in the world whether the opening house-door admits him to a generous share of his host's square feet of lot, or to a mere pocket-handkerchief of passageway not big enough to swing the legendary cat in, certainly not big enough to swing one's overcoat in.

It is so generally true, that it can hardly savor of exaggeration to say that all the houses let out to tenants in New York and by far the greater part of those lived in by their owners sacrifice the comfortable looks of a roomy entry to the necessities of the parlor or the reception-room which opens upon it. This is, of course, not because New Yorkers like a roomy entry less, but because they like a roomy parlor more. They would certainly prefer to have both entry and parlor large enough for looks and for comfort, but they, or the men who build their houses for them, have so arranged matters that one of the two must be sacrificed to the other, and very wisely, no doubt, they prefer to sacrifice the entry.

When people with money to do as they will build houses for themselves to live in, they often manage the matter more skilfully, and,

as we shall see when we come to talk of the hall, the problem is often solved with much taste as well as sense. And were it as common nowadays as it will be soon, to have passenger-elevators in private houses—it is common enough in that paradise of housekeepers, Boston—there would be no difficulty at all in the matter; the hall and dining-room with a reception-room, if needed, might be on the first floor and the drawing-room and library on the second, as in so



STAIRCASE LANTERN.

FROM A SIXTEENTH CENTURY FRENCH MODEL IN THE HOTEL DE VOGNÉ, DIJON.

mean about it then—it is the heart of the house, and that of its owner will be judged from it.

I like best the secluded stair, whose carved arcade gives a cloistral appearance and whose sky-light lets fall a cascade of light to the centre of the house. It is very important that it should have an easy grade and broad landings on every floor; these landings are excellent places for prints, photographs, kakemonos, and the like. A difficulty occurs in most town houses

* Obviously, small paintings, water-colors and prints do not come under this rule.

many of the best houses in London and Boston, and then the bed-rooms on the third floor would not be so inaccessible as this arrangement makes them at present.

In all the new houses built by men with brains and taste as well as money, much thought is taken to make the entrance to the house correspond in dignity with the rest. If there is a vestibule, as there often is, the front of the house being divided into vestibule and reception-room, it is given a distinctly useful character by the seat, the small table, the lantern, and the receptacle for canes and umbrellas, but there is seldom room enough for hanging up overcoats and wraps, which are taken in charge at need by the servant, and disposed of elsewhere. But it is in the selection of these few necessary pieces of furniture and in their arrangement, as in the general expression of this enclosure of a few square feet, that we read the character of the house. The late Mr. Willis tells somewhere of his coming upon a house in the course of one of his horseback strolls about the country, and not knowing the owner, but attracted by something in the look of the house and the disposition of the grounds, he rode up to it and took a turn about it. Through the open parlor windows he saw prints after Raphael on the walls, and at once set the occupants down in his mind as people of taste and education. As he had just come into that part of the country to live, and was looking up its advantages, the promise of such neighbors was of no little importance to him.

Even so small a place for taste to work in as the vestibule of one of our New York houses affords, is sufficient as an index; but of course it may happen that it is rather an index to some one else's taste than to that of the owner of the house. Artists are beginning to play such a part in advising as to the furnishing and decorating of our houses, that all we can be sure of when we see plain indications of thought and taste is that somebody with thought and taste has been here. In a certain vestibule of not more than fifty square feet I find on one side a very beautiful Venetian settle of dark wood, a piece which would not be out of place in any museum, and yet unobtrusive, for all its ornate richness. The floor is paved with marble in an antique pattern and bordered with mosaic, but it is nearly covered with an Eastern rug. Umbrellas are provided for by a large and wide-mouthed jar of Italian majolica, a treasure trove, while on wet days the malacca sticks and clouded canes of the elect can be intrusted to the keeping of a pretty rack of wood shaped like the Turkish ones, but painted by Frank Lathrop. The unbroken wall at the left, against which the Venetian settle is placed, is covered with tapestry, and on it hangs a small but sufficient mirror in a dark frame. In front, as we enter, is the doorway leading to the hall, and this is closed by a piece of embroidered velvet caught in Spain one lucky day when the heavens fell and unexpected larks were abroad. And while we stand rapt in the wonder of it we hear the servant's voice at our right, drawing open the folds of the curtain at the right showing us the way to the drawing-room, a curtain as handsome in its way as the other, and harmonizing with it and with the rest of the contents of the vestibule, while yet as suited by its coloring to the drawing-room as the other to the hall. I may add that the wall of this vestibule was covered between the wainscot and the frieze with Spanish leather, one of the richest and at the same time one of the quietest of all wall coverings, and which yet here in America not one of our rich people in ten has thus far shown the taste to employ. Indeed, I have just heard of an instance of barbarism that would be hard to believe, were it not witnessed to by those who know the facts. There was a house in this city which had the walls of one large room entirely covered with magnificent Spanish leather removed by its owner from the walls of the palace in which it had hung since the sixteenth century. Lately the house was sold, and what does the new possessor but strip off the whole glorious vestiture of his walls, and throw it aside as if it were so much wall-paper! Happy the upholsterer who got it for a song; there are people of taste enough who will make it a good speculation for him.

The vestibule I have described is an example how a bit of one's house, small in fact, and relatively unimportant, may be made the key-note to the whole. In this vestibule every detail has been carefully studied; and while the effect of it is very pleasant to

the eye and to the mind, it is all the pleasanter for our seeing that nothing has been done nor anything placed here simply for artistic effect. So far as use is concerned, nothing could be spared from the room, unless, it might be, the tapestry on the wall; and that away the place would certainly be much less comfortable-looking in the winter. I forgot to speak of the old Flemish lantern of hammered brass hanging from the ceiling, and which is as useful as it is picturesque. What a childlike simplicity in the manufacture, with not a trace of machine work! and what a confidence it shows in the sufficiency of direct dealing with materials to give pleasure; it is not

back in these days to the time when chintzes were as well designed as damask? For rugs no difficulty can be met with in these days when Eastern rugs are so plenty, and when the Scotch—the only people with a sense of color left in Western Europe—are making rugs that rival the Eastern, with a richness of their own. The floor shall be of white pine stained an oak brown, and the walls, above a wainscot of India matting, covered with Japanese chintz, strained but not pasted to the wall, and the seams covered with a narrow fringed gimp. A big jar of Spanish earthenware, with a rich green glaze, such as Mr. Chadwick brings us, shall play the part of umbrella-holder, and some etchings or autotypes in plain frames upon the wall, with a bit of mirror in an old carved frame, or a new one, if no better can be had, will set us up with a comfortable-looking vestibule out of which as much pleasure may, no doubt, be had as the fair owner of the lordlier place I have described gets out of hers.

CLARENCE COOK.

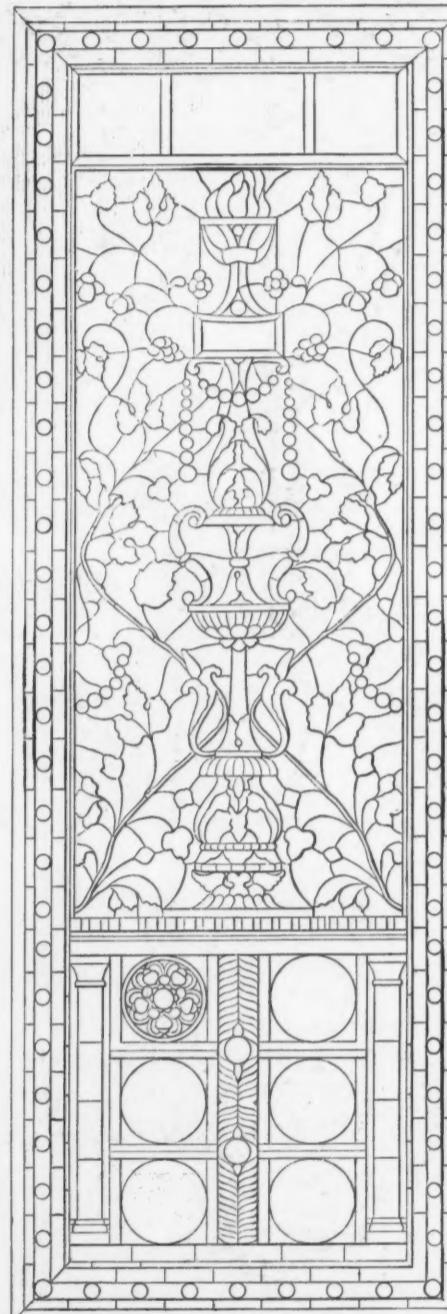
THE DECORATION OF LINCRUSTA.

LINCRUSTA WALTON lends itself readily to decoration at the hands of amateurs, and Mrs. Le Prince, who makes a specialty of such work, has done wisely in preparing for the use of these a manual of instructions. We are enabled, through the courtesy of Messrs. Fr. Beck & Co., to reproduce some of the designs and to make extracts from the proof sheets of the pamphlet in advance of its publication.

A great variety of background effects may be produced on Lincrusta. Gold and silver leaf adhere to it readily; these in turn may be tinted to any shade by thin washes of transparent colored glazing varnishes. Exquisite effects can be obtained by giving to the material some delicate shade or gradation of shades in oil color, and when dry drawing a flat brush, charged with gold or other bronze powder, rapidly and lightly backward and forward over this tinted surface. The raised rib or grain catches minute particles of the metal in powder, with effect of color seen through a film of gold. The brush should be held horizontally, and only as much bronzing liquid added to the gold as will enable it to leave the brush easily. A thin coat of white shellac varnish subdues the brilliancy of these effects, but adds to their permanency.

Mrs. Le Prince says: "Panels for furniture may have backgrounds colored to imitate Boule or other rare and costly wood-work, the ornament in relief being 'picked out' from this in varying shades of green or red-gold bronze." Imitating any kind of woodwork is not to be commended, although decorative hints may be borrowed from this or any other material. For gilded ebony effects the following directions are given: "Lay first a coating of brown dryer, then cover entire surface in gold bronze. When dry varnish with white glazing varnish, and pass over this an even layer of black oil paint, to which has been added a little beeswax dissolved in turpentine, and enough brown dryer to make the paint adhere well; rub away quickly this mixture from the more prominent parts of relief with a soft cloth, folded so as to present a tight rounded surface, letting the gilding show through, more or less at will. Very minute ornament may be brought out by using a small rag, just damped with turpentine, wrapped tightly around the first finger; the lightest touch with this is sufficient to displace the black paint, only, as the mixture given above dries quickly, it is well not to cover too great spaces at once with it. When thoroughly dry polish with a soft brush and a flannel cloth."

Metallic effects are produced as follows: Oxidized silver—cover in silver leaf, or, if preferred, in one or both silver bronzes. When using bronze powders a previous coating of brown dryer economizes the powder and enhances its effect. Glaze the silvered surface with white shellac varnish; when dry rub a brush well charged with dark blue gray oil color into all interstices of the ornament in relief, as well as upon the background, leaving the color thickest upon those portions of background more immediately surrounding the raised ornament; now remove the color from highest points by rubbing with a soft cloth tightly folded, and pass a clean brush over those parts in lower relief that require to be left in half



LEAD LINES OF VESTIBULE WINDOW IN THE HOUSE OF MR. D. O. MILLS.

necessary for delight that brass should be twisted, bent, and tortured into fantastic forms; the old workmen obtained their most effective results by the simplest means. Our makers of gas fixtures might learn a useful lesson from this vestibule lantern—the style in it is out of all proportion to the cost of it.

But a vestibule may be made a pretty place at far less expense than has been incurred in furnishing the one I have described. Leaving the lantern in its place, let us substitute for the carved Venetian settle a seat made of stained pine—a Dutch design, the back a series of small arcades with slender baluster colonnettes, and carved rosettes in the spandrels—and a chintz cushion—yes, chintz—for have we not come

tone. Duller yet more artistic effects are produced by using "dry color" in powder for the deepest shades. It is of importance that these colors lie thickest on those parts of the design thrown most into shade, and, as in natural oxidation, the surface forming the background should have fewer and more subdued lights than the more prominent parts of raised ornament. A careful study of some piece of silver oxidized by nature will help the student more than many words, and every little grace of burnished light and softened shadow, noted on the true chasing and transferred to the work in hand, will give to it further beauty.

As some of the lincrusta designs are stamped expressly to assist the decorator in producing facsimiles, it is only needful to indicate the material and method of procedure. The most brilliant effects are attained by first preparing a ground of gold or silver, then painting in strongly, with colored glazing varnishes, the raised or embossed pattern. Now tone the background with some leading color, or, better, some half-tone by mixture of tints, using always the colored glazing varnishes diluted with white glazing varnish.

As these colors dry with great rapidity, an equal rapidity is required in the laying of them. When this wash of toning color has been laid evenly upon the background, and over some portions of ornament in low relief, leaving bare the remaining spaces of bright crude color, pass a coat of white glazing varnish over the whole, and complete by taking a sprinkling of gold dust, or bronze powder, upon a soft bristle brush, and polishing the surface briskly, finishing with chamois leather or a well-worn flannel

bronzes in powder to oil colors, taking the precaution to mix them well together with a palette-knife.

The fire-screen shown in the illustration is an ex-



HALL UMBRELLA-STAND. DRAWN BY CAMILLE PITON.
DECORATED WITH PAINTED LINCRUSTA.

bronze, paint over a first coating of oil paint, a second of copper bronze in powder, mixed with bronzing liquid; dry thoroughly. Over this draw a brush laden with green bronze powder, also mixed with bronzing liquid; clear the high lights by rubbing with a soft cloth, allowing patches of the copper to show through on the background also. Dry well, and heighten the effect by drawing a brush, containing pale gold bronze, damped with bronzing liquid, and held horizontally, rapidly backward and forward, catching lightly the prominences. When dry, coat once or twice with white glazing varnish.

This again may be toned, where more subdued effect is desired, by a thin wash of terre verte (oil color), thinned with boiled linseed oil, and more rubbing with a soft cloth, to bring out, or keep under, the various portions of relief. For the effects of Florentine bronzes, copper and various shades of gold bronzing powders are used, with Vandyck for shades. For antique bronzes use the same materials as for "bright green bronze," laying first a ground of green oil paint to obtain depth in shade. When the lights have been "picked out" in colored bronzes, rub a little beeswax softened by turpentine to a thin paste, and mixed with a very little of the brown dryer into the deepest shadows of your panel, and a few moments later pass over them a brush laden with Paris green in fine dry powder. Care should be taken not to inhale the particles of loose powder that fly off during the final polishing with a soft cloth, or chamois leather.

The blues and yellow greens of old china and faience; as well as the brilliant colors of barbotine, or more subdued tones of Haviland grés, may be reproduced on lincrusta. The umbrella-stand, illustrated herewith,

is given to show one of the many practical purposes to which this class of decoration may be applied. cloth. This last process blends and harmonizes the coloring purposely kept crude until the end. Darker leathers may be colored by adding brown dryer and

ample of how a border of "fruit pattern" in relief, bronzed and tinted, may be utilized in conjunction with hand-painted tapestry. The reverse side of the

screen has panels of lincrusta in high relief, colored and polished to correspond with wood-work of black walnut. For fillings to surround old tapestry or the modern hand-painted tapestry now in vogue, care is required that patterns chosen be in keeping with regard to style and period. Mrs. Le Prince says: "Panelled dadoes of lincrusta decorated in white and gold, set off admirably tapestries in Watteau, Louis XV. and classical styles; add to these frieze and borderings in rich relief, or severely graceful, repeating, or harmonizing, with tones below, and supporting a ceiling of delicate tracery, framing medallions of loves and flowers in painted tapestry or crêpe lincrusta; let this decoration melt toward the centre into delicate gradation of soft blue sky, and some idea may be formed of what can be done with lincrusta."



DWARF FIRE-SCREEN OR MIRROR FRAME. DRAWN BY CAMILLE PITON.

DECORATED WITH PAINTED PANELS OF LINCRUSTA.

THE handsomest inexpensive material for parlor curtains is the cotton and silk sateen, which is sold, extra width, at \$4 a yard. If this is too high-priced, the extra napped Canton flannel (or, as it is otherwise known, Fashion Drapery) may be recommended. It is much more desirable in tint, and hangs in better folds than Bolton sheeting. Horizontal bands trim such curtains better than embroidery, but embroidered bands of sateen are suitable, or bands of heavy cretonne stamped with flowers or other designs in colors. The design

is often outlined with gold and silver threads such as are used with colors in embroidery at present. The effect is very rich. The curtains need not be lined.

THE ART AMATEUR.

EMBROIDERY NOVELTIES.

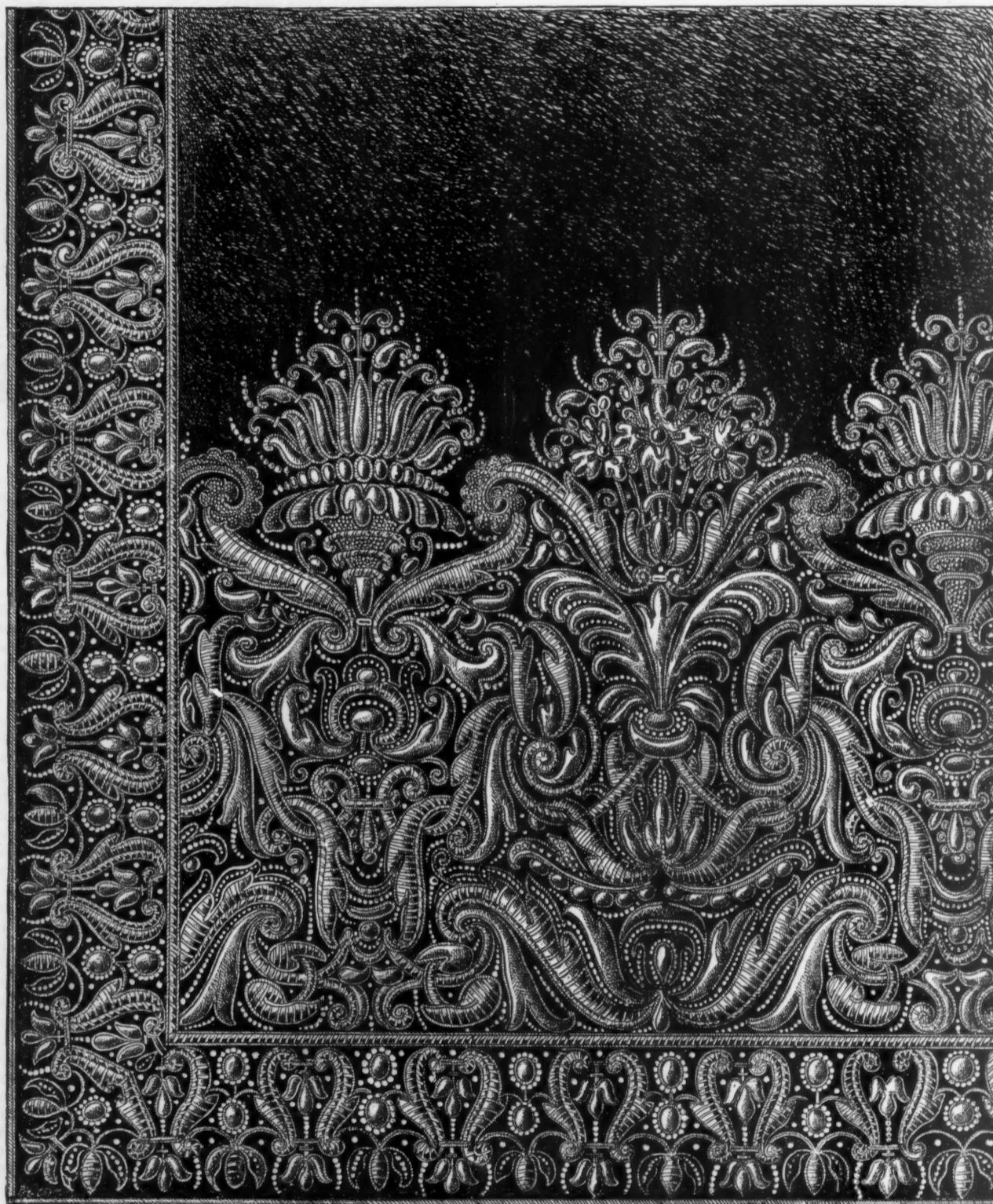
In a large, light, well-appointed house the other day was seen an old quilting-frame resurrected and brought into active service. The most graceful thing about it was a group of women—mother and sisters of the same household—engaged in work and, at the same time, in merry conversation. The room, the group with bowed heads, and the quilting-frame made a pleasing picture full of color and life. The explanation of so unusual a scene in a city house in modern days was a set of drawing-room curtains, too costly to be bought, but well in the power of these ladies, skilled in embroidery, to execute at home. The curtains were of Damascus red velours, the soft heavy folds of which so admirably adapt it for

only done sufficiently close to keep the threads firm, and several strands can be used at the same time. The chief concern is to have the design transferred with great precision, and then to carry out the forms accurately. Of course, the work should be neatly done and the ends carefully concealed.

While the ladies of the family may well do the ornamentation, it is best to have a professional needlewoman or upholsterer line the curtains. Usually a thin layer of cotton is used between the outside and the lining. For the latter there are thin silks that come for the special purpose; these are not to be found in the Broadway shops, but only in decorators' and upholsterers' ware-rooms. There is a peculiar tint of yellow in use, but, of course, the color of the outside must decide the tint of the lining.

and round-petaled flowers, of which the wild rose may be taken as a specimen. The ornament was thoughtfully spaced, the tendencies of growth being restricted to decorative purposes. The vine was wrought in couchings of gold thread, and the leaves were simply outlined and veined. The flowers were pink, blue, purple, and yellow in solid silk embroidery.

The first thing to cast aside in doing such work is the thought of South Kensington, satin-stitch, or any stitch of the schools. The proper way to do is to make color studies, and work from those until the eye has acquired enough facility to work alone. It is not then a question of stitches but of working for effects. The natural shading of such flowers is light at the edges, deepening toward the centre. The light stitches are worked in, always following the



EMBROIDERED VELVET PORTIÈRE FOR THE HALL.

SEVENTEENTH CENTURY FRENCH WORK. IN THE COLLECTION OF M. DUPONT-AUBERVILLE.

draperies. A border was marked off on the edge about a foot wide and defined by two lines of gold thread in groups of three strands couched down. The enclosed ornament was a Renaissance design of scrolls, very light, but accented at intervals with a broad leaf executed in solid embroidery, which gave character to the ornament. The work was entirely done in couching of gold thread, except in the centres of some of the floral ornament, where silver knot-stitch was used. In passing, it is well to add that in gold embroidery it is always best to mingle occasionally either silver or bronze tints, since it gives a sense of variety of color without being too prominent. The effect of the gold on the red background was very pleasing. Such work is practically within the reach of any woman of ordinary skill with the needle, being much easier than embroidery of other descriptions. The couching is

for bedroom hangings there is a favorite silk, which recalls the famous Liberty silks of London. The Liberty silks, it may be presumed, really stimulated the manufacture of these silks here. They are produced in those quaint tints which the East Indians have taught us to prefer, the wools used being the reds, blues, and yellows. Curtains made of these silks are much more artistic work than those above described, but they are by no means beyond the power of any woman who can embroider. These also may be put in quilting-frames. Of a pair recently seen, the tint may be best described as terra cotta. This, however, does not give an accurate idea of the art shades, of which this is an example, since they are less pronounced than the tints kept in shops for other purposes. Each curtain of the pair had a border marked off in the manner described above. The decoration was a vine with leaves

natural veining of the flower, and the deeper tints are blended with them. In such work there can be no adequate guide but the eye. The same artistic judgment is required as in painting. And such work has an interest quite apart from embroidery in the common acceptance of the term.

In the curtains described there were differences of tints in the different petals of the same flower. Some would be darker than others, or a bit of blue would creep into a pink leaf, or gold into the purple. The centres of each flower were in silver and gold knot-stitch, and each was outlined in gold.

There is nothing that catches the housewifely eye more quickly than such tea cloths as one finds at the Decorative Art Society Rooms. They are of linen sheeting, not damask. The borders are marked off by drawn threads an inch deep gathered into small

bunches, but not otherwise worked, and after a space drawn threads make the fringe. The ornament is generally done in outline stitch. One of the prettiest spring fancies shown has a flowering vine of sweet pea beginning at one end and spreading irregularly over the cloth, the burden of ornament, however, being given to one corner, while the corresponding corner diagonally opposite is almost untouched. The work is done in the lightest shades of pink and olive silks, and very rarely a few stitches are given to mark the shading. Pink and olive silks, however, are not alone used, since any one who knows the flower will recall the deep purples. The drawing of this vine, and especially of the clusters of flowers, is admirable. The most ingenious part of the tea cloth is the border. In this every part of the flower—foliage, stem, and pod—is given in bits, as if sprinkled over the surface. But, of course, this is done with great discretion by keeping the ornament properly balanced over the surface.

Another cloth is ornamented on the border only. This is very effectively done, but such decoration demands much judgment on the part of the worker. The design is a Renaissance pattern in which griffins and other heraldic animals have place. The work is done in outline-stitch, a line of white following the red and putting thereby the ornament into a sort of relief. The labor of such work is much lessened by getting momie tea cloths in which the drawn-work is already done. These have not, however, the refinement of the linen. The Kate Greenaway designs formerly found have palled upon the public taste. The old Dutch designs are quaint and much used on tea cloths and buffet covers. For cloths of a coarser texture the common cross-stitch in red is very suitable.

Party bags of pale pink and blue silk are gathered with bands of the same hued plush. The ornament is scattered wild roses in outline over the silk, or in appliquéd white Surah. A lace frill and strings finish the bag.

M. G. H.

New Publications.

JOURNEYINGS OF A NOVELIST.

PORTRAITS OF PLACES. By Henry James. Boston : James R. Osgood & Co., 8vo., pp. 376. Never before has a literary artist and social observer had just such eyes as Mr. James ; so rapid, vivid and exact in photographing the external aspect of life, at the same time so keen for detail and so broadly qualified to embrace the general surface and pictorial effect. His style, with its happy mixture of sentiment and humor, is admirably fitted to reflect the impressions he receives, even in their most minute tones and values. He has a peculiar skill in reproducing the local color of any particular spot, as in the strongly contrasted sketches of "Venice" and "Saratoga." One uses instinctively a painter's phrases in describing this book, for the "Portraits" justify so

well their title that they suggest the brush more often than the pen. Life unrolls itself before Mr. James like a vast panorama ; he journeys frankly in search of the picturesque, of the aesthetic pleasures of sense. He is essentially a tourist and dilettante, and is not ashamed of being either ; in his pages a true is called to all the noisy questions of Italian socialism, French politics, British pauperism, Irish anarchy. As we read, we travel through some of the fairest parts of England, Italy, and France, and visit three of the most characteristic American watering-places, in company with an extremely well-bred and entertaining man, endowed with delicate humor, with tact, taste, fancy and sentiment, who retains his boyish capacity for being pleased with mere movement, variety and brightness of surface. No detail escapes his observation, his amiability is unalterable, there is no sting in his satire, no unkindliness in his quick perception of the absurd, and his quiet, good-humored laughter ; no trace of insincerity or affectation in his admiration or emotion. He speaks to each one of us as candidly and unconsciously as if each were his only hearer, laying bare all the weaknesses of his sentimental attachments. English manners, English country life, the English race evidently appeal most powerfully to his sympathies, and yet this partiality does not blind him to the deep shadows and coarse outlines of various English social phenomena, nor to the rich and manifold abundance of continental attractions. He does not pose as an art critic (indeed he is guiltless of posing in any capacity) yet he gives us a few glimpses of pictures, a few incidental opinions upon certain masterpieces and certain principles of art, which many a more pretentious and technically-clever critic might emulate. His summary of the peculiar qualities of Veronese recalls the literary method of Froment : "Every one here is magnificent ; but the great Veronese is the most magnificent of all. He swims before you in a silver cloud, he thrones in an eternal morning. The deep blue sky burns behind him streaked across with milky bars ; the white colonnades sustain the richest canopies under which the first gentlemen and ladies of the world both render homage and receive it. Their glorious garments rustle in the air of the sea, and their sun-lighted faces are the very complexion of Venice. . . . Never before was a painter more nobly joyous, never did an artist take a greater delight in life, seeing it all as kind of breezy festival, and feeling it through the medium of perpetual success. He revels in the gold-framed ovals of the ceilings with the fluttering movement of an embroidered banner that tosses itself into the blue. . . . Nowhere else is such a temperament revealed, never did inclination and opportunity combine to express such enjoyment."

In his gently satirical remarks upon Mr. Ruskin's "little tracts," our traveller gives utterance to many sound and wholesome truths which the extravagant worshippers of modern aestheticism are frequently in danger of forgetting : "Nothing is more comical than the familiar asperity of the author's (Mr. Ruskin's) style, and the pedagogic fashion in which he pushes and pulls his unhappy pupils about, jerking their heads toward this, rapping their knuckles for that, sending them to stand in corners, and giving them Scripture texts to copy. . . . To many persons he will never bear the test of being read in this rich old Italy where art, so

long as it really lived at all, was spontaneous, joyous, irresponsible. . . . Art is the one corner of human life, in which we may take our ease. To justify our presence there, the only thing demanded of us is that we shall have a passion for representation. . . . One may read a great many pages of Mr. Ruskin, without getting a hint of this delightful truth, a hint of the not unimportant fact that art after all is made for us and not for art. . . . And as for Mr. Ruskin's world of art being a place where we may take life easily, woe to the luckless mortal who enters it with any such disposition. Instead of a garden of delight, he finds a sort of assise-court in perpetual session. . . . Instead of a place in which human responsibilities are lightened and suspended, he finds a region governed by a kind of Draconian legislation. . . . The poor wanderer soon begins to look back with infinite longing to the lost paradise of the artless. There can be no greater want of tact in dealing with those things with which men attempt to ornament life than to be perpetually talking about 'error'! . . . Differences here are not iniquity and righteousness ; they are simply variations of temperament and of points of view. We are not under theological government." We cannot forbear to depurate Mr. James's frequent use of Gallicisms as the only fault of his gay, copious and flexible style. For the rest, no searching critic is needed to point out the fundamental deficiencies and blemishes of his work. We leave to such writers as feel themselves in happy possession of more serious qualities as can boast, the ungracious task of taking exceptions to this fascinating author.

LITERARY NOTES.

H. C. BUNNER'S little book of poems, "Airs from Arcady and Elsewhere" (Chas. Scribner's Sons) has a variety of merits. The verses are always readable ; they are frequently melodious ; they are often humorous, and sometimes they are pathetic. Mr. Bunner's extraordinary skill in imitating other poets interferes with the development of his own individuality. His natural genius is very like that of Oliver Wendell Holmes and these first-fruits of his muse are good enough to make us wish for more.

LAURENCE STERNE'S "Sentimental Journey" finds a superb setting in the new illustrated edition, specimen pages of which have been sent us by J. W. Bouton, the New York publisher of the work. The book has been carefully printed in Paris by Mottez, on heavy vellum paper. Only 1000 copies (of which 250 are for England), are to be printed, and the type will then be distributed. Of these, the publisher announces, there will be an "édition de grande luxe," of one hundred numbered copies, each with an original drawing by Maurice Leloir on the false title. The illustrations are all by this gifted artist, who, we need hardly say, is unexcelled in this field. They consist of "A portrait of Sterne and twelve full-page plates, reproduced from the original sketches of the artist by the Goupil photogravure process, printed in tints, and upward of two hundred engravings on wood, in the form of vignettes, head-pieces, initial letters, and culs-de-lampe, with numerous others scattered through the text."

COLORS AND HINTS FOR FIGURE PAINTING.

The following instructive table of oil, water, and mineral colors for use in figure painting, prepared for THE ART AMATEUR by Camille Piton as a general guide for beginners, is reprinted at the urgent request of many correspondents. We add the Hancock and Dresden water-color equivalents of the Lacroix mineral colors for china painting :

	OIL PAINTING.	WATER-COLOR PAINTING.	CHINA PAINTING.		
			Lacroix.	Hancock.	Dresden.
<i>Palettes for Figure Painting.</i>	White. Naples yellow. Yellow ochre. Light red. Venetian red. Indian red. Raw umber. Raw sienna. Burnt sienna. Vermilion. Rose madder. Vandyck brown. Ivory black. Cobalt. Ultramarine. Lake.	Indian yellow. Venetian red. Indian red. Vermilion. Pink madder. Brown madder. Cobalt blue. Sepia. Vandyck brown. Yellow ochre. Lake.	Carnation No. 1. Carnation No. 2. Ivory yellow. Yellow for mixing. Brown No. 108. Brown bitume. Yellow brown. Yellow ochre. Iron violet. Gray No. 1. Warm gray. Greenish blue. Black.	Salmon No. 1. Salmon No. 2. Light yellow. Persian yellow. Chestnut. Vandyck brown. German. Orange. Chocolate brown. Mix. Mix. Black.	Pompadour red. Flesh red. Ivory yellow. Albert yellow. Chestnut brown. Chocolate brown. Yellow brown. Yellow brown, or egg yellow. Finishing brown. Gray for flowers. Gray for flesh. Brunswick black.
<i>Lips.</i>	Vermilion. Rose madder. Lake. Light red.	Vermilion. Pink madder.	Carnation No. 1. Carnation No. 2. Grays. Iron violet.	Salmon No. 1. Salmon No. 2. Mix. Chocolate brown.	Pompadour red. Flesh red. Gray for flesh. Finishing brown.
<i>Strong Touches about Mouth, Nostrils, and Eyes.</i>	Lake. Burnt sienna. Vandyck brown.	Indian red. Cobalt. Indian yellow.	Iron violet. Brown. Blue.	Chocolate brown. Golden brown. Deep blue.	Finishing brown. Dark brown. Dark blue.
<i>General Flesh Colors.</i>	White. Naples yellow. Vermilion. Light red.	Indian yellow. Venetian red.	Ivory yellow. Carnation No. 1. Carnation No. 2.	Light yellow. Salmon No. 1. Salmon No. 2.	Ivory yellow. Pompadour red. Flesh red.
<i>General Shadow Tints.</i>	Indian red. Raw umber. Black.	Sepia. Brown madder. Pink madder. Indian red, lowered with cobalt.	Browns. Bitume. Yellow brown. Brown No. 108.	Browns. Vandyck brown. German brown. Chestnut.	Chocolate. Yellow brown. Chestnut.
<i>Hair,</i> <i>Blonde,</i>	Umbers. Sienna. Vandyck brown.	Vandyck brown. Sepia.	Browns. Sepia.	Brunswick brown.	Sepia.
<i>Black,</i>	White. Naples yellow. Raw umber. Burnt sienna.	Yellow ochre. Indian yellow. Venetian red. Sepia.	Ivory yellow. Yellow brown. Brown No. 108. Brown bitume. Sepia.	Light yellow. German brown. Chestnut. Vandyck brown. Brunswick brown.	Ivory yellow. Yellow brown. Chestnut. Chocolate. Sepia.
<i>Blue,</i> <i>Brown,</i> <i>Gray,</i>	Black. Umber. Naples yellow.	Sepia. Lake. Indigo.	Sepia. Black.	Brunswick brown. Black.	Sepia. Brunswick black.
<i>Eyes,</i>	Ultramarine. Grays. White.	Cobalt. Sepia.	Sky blue. Blue green. Gray.	Azure. Blue green. Mix.	Air blue. Blue, green, dark gray for flowers.
	Umber. Black. Light red. White.	Vandyck brown. Sepia.	Yellow brown. Brown bitume. Sepia.	German brown. Vandyck brown. Brunswick brown.	Yellow brown. Chocolate. Sepia.
	Cobalt. Light red. Gray. White.	Cobalt. Sepia.	Gray. Black.	Mix. Black.	Gray for flowers. Brunswick black.

The nearest equivalents are given, but they are not identically the same. The Hancock colors have no proper flesh tints or grays ; these are produced by mixing other colors as experience may prove to be best for the purpose required.

The following are Mr. Piton's general rules for figure painting :

1. The drawing must be as perfect as possible, with the shadows and half-tints fully indicated.
2. All the shadows of flesh must have gray edges.
3. The darkest parts of shadows are near their edges, the middle being lighted by reflected light.
4. Strong shadows of flesh always incline to red.
5. Put gray tints between the hair and the flesh, bluish tints on the temples, and greenish tints over the sockets of the eyes.
6. The colors should always be bright and pure, especially in water-color and china painting ; do not mix too many colors at a time ; the simpler the painting, the better the effect.

Correspondence.

AN ILLUSTRATOR'S PRELIMINARY STUDIES.

SIR: It is my intention to become an illustrator, in black and white. What do you advise for summer work? Shall I use color at all, in studying from nature? and how can I best represent foliage with charcoal and pencil?

J. J. C., Washington, D. C.

ANSWER.—If you wish to direct your studies solely with the view of becoming an illustrator, it would be better for you to work in charcoal, and if you paint, to use black and white oil. To represent foliage in charcoal, study the principal effects of light and shade in simple masses, and put in the details afterward, using a crayon point for the deeper accents, and taking out with bread the lights that are covered. Use a stump or the finger if desired, and the effects will be very easily obtained. An article on charcoal drawing giving full practical directions was published in THE ART AMATEUR for May, 1883. Pen and ink work is chiefly used in illustrating, but this is not a good medium for sketching. Directions for drawing in pen and ink were given in the number of THE ART AMATEUR for last July.

TRANSFERRING PICTURES.

SIR: Please inform me through your magazine how to make transfer pictures.

E. J. T., Waterman, Ill.

ANSWER.—The question is not very clear, but we suppose you wish to know how to transfer pictures—engravings or drawings. If the drawing is on moderately thin paper, put underneath it a sheet of what is called impression paper, and underneath that again a sheet of drawing paper or whatever you wish to make the copy upon. Now carefully go over the outlines of the drawing or engraving with a sharp point of some kind, either a hard pencil or a small steel point. A fine knitting-needle would do. Follow all the important forms carefully, and on removing the paper, a perfect reproduction will be found underneath of all the lines you have traced. An easy way to make transfer paper when it is not convenient to get the regular kind, is to scribble all over a sheet of thin writing-paper with a soft lead-pencil and insert this under the engraving to be transferred. It answers the purpose perfectly and is preferable if the drawing is to be used for water-color.

PAINTING ROSES.

SIR: What colors in oil should be used to paint full blown Maréchal Niel roses and their leaves—also the dark red rose—called, I believe, the Jacqueminot, and its leaves?

BUCKINGHAM, Doylestown, Pa.

ANSWER.—To paint in oil the rich golden yellow of the Maréchal Niel rose, use cadmium white, raw umber and a very little ivory black to lay in a general tone. For the shadows add madder-lake, and a little cobalt and burnt Sienna to the above colors. Study the reflected lights carefully, using a little light red, vermillion and yellow ochre where more warmth is needed. The brightest lights are made with light cadmium and white, toned with a very little raw umber and black. For the leaves use Antwerp blue, cadmium white, vermillion, raw umber and ivory black, adding burnt Sienna in the shadows. For the Jacqueminot rose which is a rich deep red, use madder lake, vermillion, raw umber and ivory black with white when needed. Add a little

cobalt in the half tints and use burnt Sienna in the shadows if necessary. Study the rose from nature and note the reflected lights and different values.

DEEP BLUE FOR CHINA PAINTING.

SIR: Is there a blue for glazed china which will fire a deep rich purple blue such as you see in English or Chinese china? "Bleu Riche" is too bright, and mixed with black is too dull.

M. L. W., Baltimore, Md.

ANSWER.—There is a deep blue which comes expressly for the purpose you mention and which is used for monochrome painting. It is called "Old Blue" and is kept by all color dealers.

SUNDRY QUERIES ANSWERED.

MRS. F. B. P., Lexington, Mass.—There is a preparation called "liquid gold for firing" which is considered very good, though most persons prefer having the gilding put on by the same persons who do the firing as it is apt to be better done.

G. E. M., St. Paul, Minn.—Tapestry painting when finished may be used for many different decorative purposes according to the size and shape of the car. as, as, for instance, for portières, screens, panels for wall decoration or for covering furniture.

W., Sandusky, O.—Veloutine is at present not to be found in the American market, but there are other things which can be had to prevent color from running in painting on satin. One is called "Mixing Preparation" and costs thirty cents a bottle. Any good dealer in artists' materials will furnish it.

E. S., Rockford, Ill.—The material called "plastic," used for modelling raised flowers in imitation of the Limoges and Barbotine wares, is not patented, but the ingredients and the proportions of each are kept secret by the manufacturer. It costs sixty cents a pound and is sold by the Misses Osgood, Broadway and Fourteenth Street, New York.

W. S., Montreal.—Most ink-stains can be removed from etchings in the following manner: Sprinkle the stain with salts of lemon, and hold the etching over the steam of boiling water; repeat this till the stain disappears; then immerse the etching in water and let it soak for a day and afterward dry it between sheets of blotting paper. Some ink-stains, however, are indelible.

T. D. P., New York.—The best black crayons are made from ground willow charcoal mixed with varying quantities of gum to secure the various grades. Some use the charcoal itself in sticks, and others the ordinary square or round crayons in a brass holder. Many object to these however, on account of the difficulty of sharpening, and because the hands and clothes are so easily soiled. Certainly the most convenient and agreeable form of crayon is Pearl's charcoal pencil, made in three grades, hard, medium, and soft. These pencils admit of fine pointing, and are perfectly free from grit. We have tried them and find them excellent and well worthy of general adoption.

E. K. S., Baltimore.—The best way to mount woodcuts is to dampen them, and paste them with thin corn-starch paste upon stout paper not too thick. This paper should also be made damp in the same manner as the woodcuts, and all should be afterward dried between layers of blotting paper under a flat weight. The type may be removed from the back of a woodcut, but it is a very difficult and hazardous undertaking. To do it the

sheet of paper must be pasted over on both sides with fresh corn-starch paste and then pasted between two pieces of tough card-board. After the paste is quite dry, the two pieces of card-board are carefully drawn apart, and this splits the original sheet, leaving the type on one side and the woodcut on the other. The woodcut is afterward soaked off in water.

TREATMENT OF THE SUPPLEMENT DESIGNS.

✓ PLATE 345.—Wood-carving design for a panel—"Horse Chestnut Leaves"—by Benn Pitman of the Cincinnati School of Design.

✓ PLATE 346.—Monograms in "F."

✓ PLATE 347.—Suggestions for jewellers and other art workers in metal.

✓ PLATE 348, is a design by Benn Pitman for a brass plaque with etched centre and repoussé border.

✓ PLATE 349, is a design for a lamp jar—"Pansies." Make the background dull, pale green, using grass green, brown green and a little brown No. 3. Pansies in rich reddish brown and gold and pale yellow harmonize well with this background. All the varieties of yellow flowers will look well in this design. The calyx of the flowers, and buds may be painted in grass green, shaded with brown green. The tender leaves may be in grass green and the older leaves in grass green with a little deep blue added, shade with brown green. Outline all the work with three parts brown No. 17 and one part deep purple.

✓ PLATE 350, is a design for a panel or double tile—"Rhododendrons." For the background use pale olive green, made from green, orange yellow, brown, and red, and put on in mottled touches. Begin at the top of the panel with pale wash of color, deepening toward the base. For the flowers which are rose color, use English rose in powder, well mixed with turpentine and a little lavender oil. Use a pale wash for the petals, shading with the same. The spots on the larger petals are to be painted in sepia. Erase the lines of the stamens with a penknife, touching the tips with a little sepia. For the stems of the flowers use grass green, mixed with a little red. Let the leaf stem be quite yellow in tone and carry the color down the large vein of the leaf. Use brown green for the leaves, shaded with brown green mixed with a little deep blue. For the stalks of the rhododendron, use brown green mixed with brown No. 17. Outline all the work, with three parts brown No. 17 and one part deep purple.

✓ PLATE 351, is a design for a panel or double tile—"Yellow Roses." For the background use deep blue green, shaded with black to produce a delicate gray, or if a pale blue ground is preferable, use a very delicate wash of the deep blue green put on in mottled touches. The flowers are to be painted with jonquil yellow, shaded with brown green. The calyx and flower stems are grayish in tone; paint them with grass green and a little cobalt mixed. For the leaves, mix a little brown green and mixing yellow with grass green, shaded with brown green and a little cobalt mixed. For the under part of the leaf add a little deep purple to brown green to produce the grayish green tint. Outline all the work very carefully with three parts brown No. 17, and one part deep purple.

✓ PLATE 352, is a South Kensington pomegranate design for two embroidered screen panels. They may be worked in golden browns on a gold ground or in varied conventional coloring on a dark ground.



There are now several brands of Velveteens in imitation of the "NONPAREIL," but the "NONPAREIL" is by far the most evenly and thoroughly dyed, and, through a secret process in the dyeing, holds its color and tone until completely worn out, increasing instead of losing, its lustre and "bloom" with wear, and is the only Velveteen with the genuine Lyons face, and, consequently, the only real substitute for Silk Velvet. Suits can be shown, that were made up and placed on lay figures three years ago. These have been exposed to constant heat, as well as strong light continuously, and do not yet show signs of fading. So great is the improvement in the "NONPAREIL" that even the most delicate hues are being used for evening dresses. The "NONPAREIL" is warranted both by the importers as well as retailers, so that it is the safest to buy for any purpose.

See that the Name and Trade-Mark is stamped on the back of every second yard.

TO BE HAD AT RETAIL FROM EVERY FIRST-CLASS HOUSE IN AMERICA.

Miss Mary Anderson & Madame Sarah Bernhardt

Wear Dresses made of NONPAREIL VELVETEEN, and write as below regarding it:

* * * The Nonpareil Velveteen
is indeed beautified in color
and texture for
Miss Mary Anderson

A new Velvet, magnificent in color and tissue, of
which I have just had made for myself a costume.

Sarah Bernhardt

Symbolism in Art of Wagner



Supplement to The Art Amateur.

Vol. X. No. 6. May, 1884.





PLATE 350.—CHINA PAINTING; DECORATION FOR DOUBLE TILE OR PANEL. "Rhododendron."

By I. B. S. N.

(See page 144.)

Supplementary Plate

(200) (200) (200)

DECORATION FOR DOUBLE LIFE OR BRAID.—CHINIAN BUNNIE.



EXTRA SUPPLEMENT TO THE ART AMATEUR.

VOL. X. NO. 6. MAY, 1884.



CHILD'S HEAD. BY P. A. WILLE.

FAC-SIMILE OF A RED CHALK DRAWING.

Supplement to The Art Amateur.

Vol. X. No. 6. May, 1884.

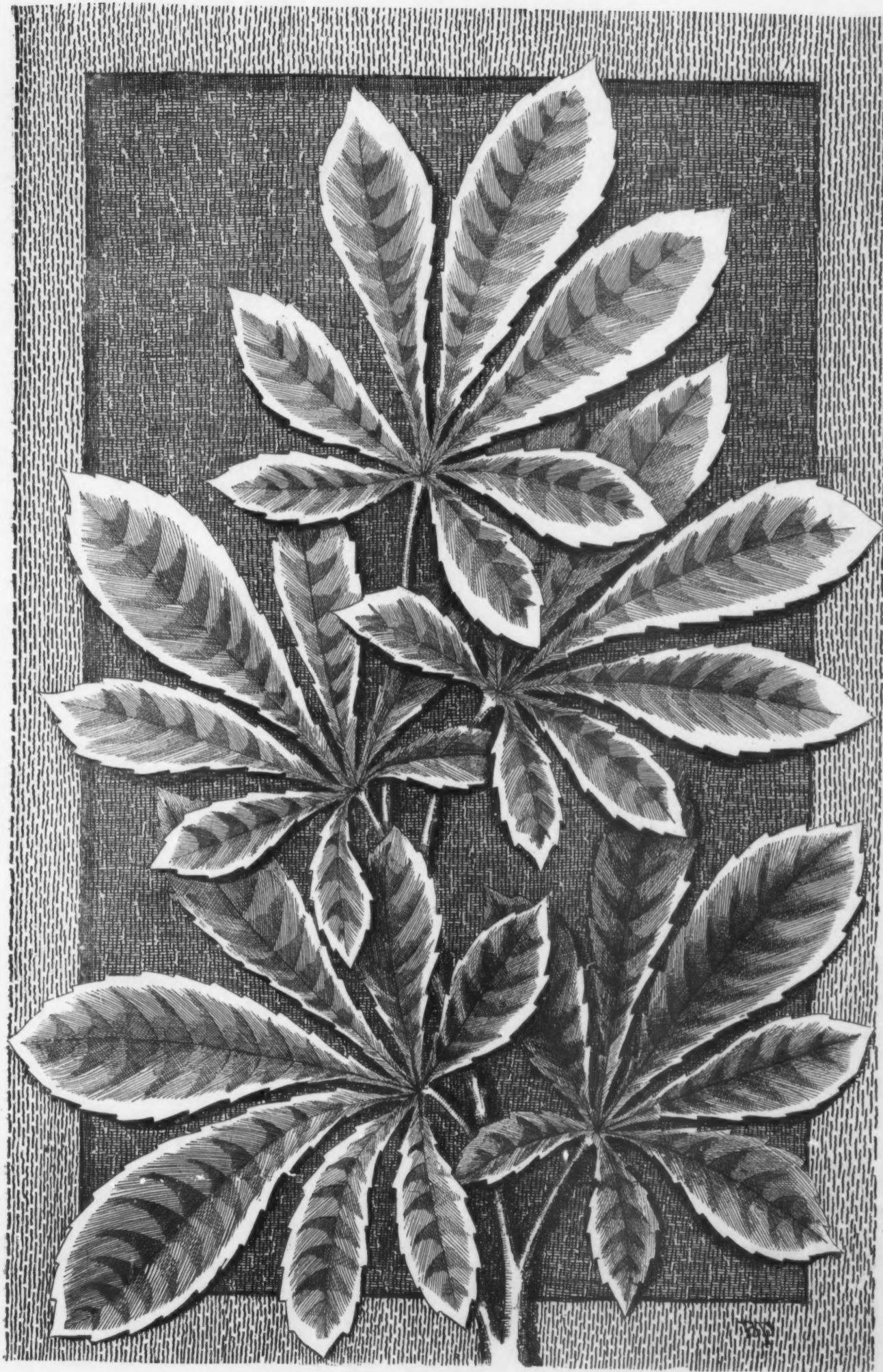


PLATE 845.—PANEL DESIGN FOR WOOD-CARVING. "Horse-Chestnut."

By BENN PITMAN.

Supplement to The Art Amateur.

Vol. X. No. 6. May, 1884.



PLATE 346.—MONOGRAMS. "F."

Supplement to The Art Amateur.

Vol. X. No. 6. May, 1884.



PLATE 347.—SUGGESTIONS FOR ART-WORKERS IN METAL.

Supplement to the Antiquarian

Journal of Archaeology

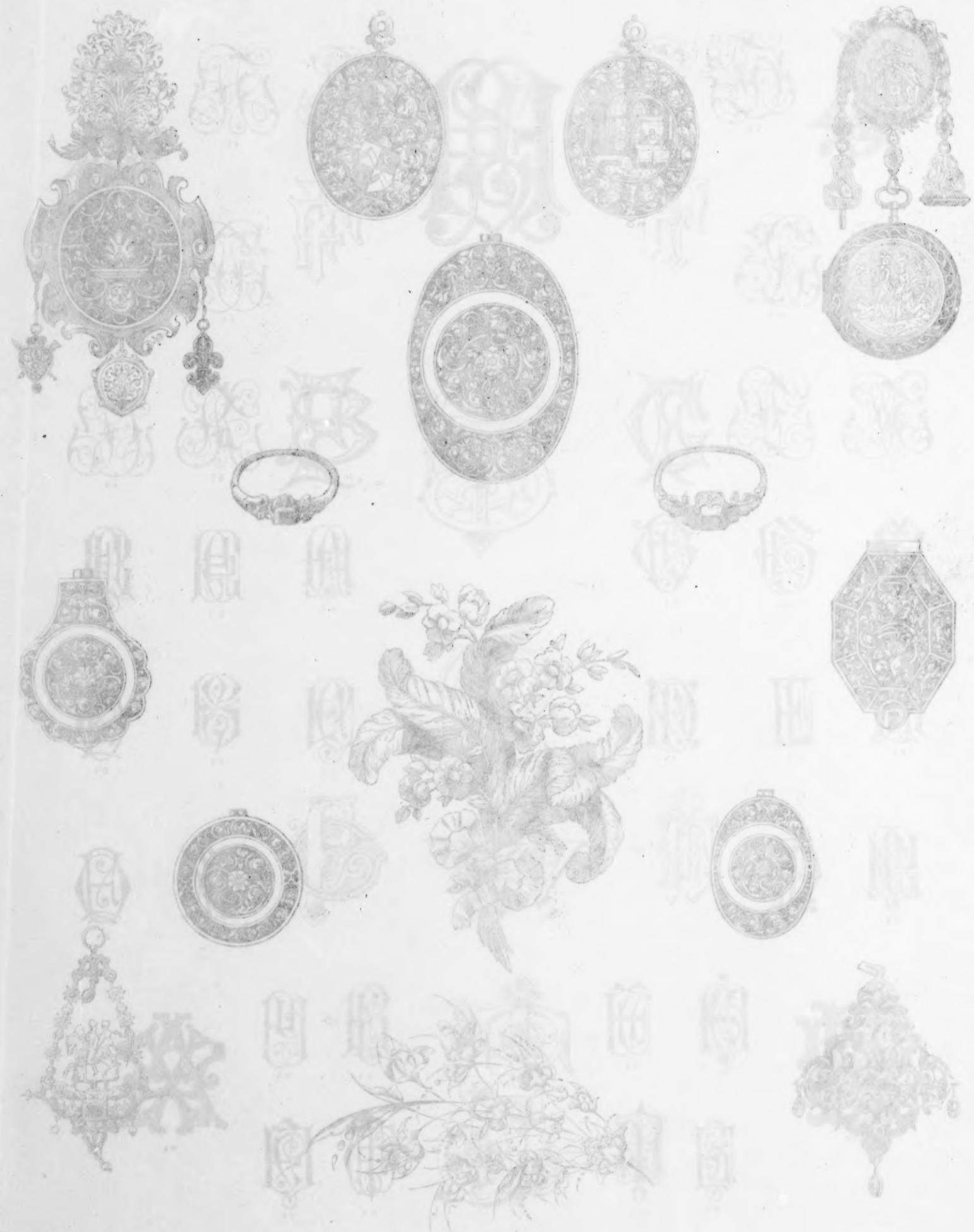


PLATE 845.—SUGGESTIONS FOR ART-WORKERS IN METAL

Supplement to The Art Amateur.

Vol. X. No. 6. May, 1884.



PLATE 348.—DESIGN FOR BRASS PLAQUE. ETCHED CENTRE AND REPOUSSE BORDER.

By BENN PITMAN.

Supplement to The Art Amateur

Vol. X, No. 8, May 1898.



PATE 948—DESIGN FOR BABY PLATE. ENTHUSED CENTRE AND BORDER.
BY BENJAMIN PITTMAN.

Supplement to The Art Amateur.

Vol. X. No. 6. May, 1884.



PLATE 349.—CHINA PAINTING: DESIGN FOR DECORATION OF A LAMP-JAR. "Pansies."

By I. B. S. N.

(See page 144.)

Supplement to The Art Amateur

No. 2, Vol. 10, July 1897.



PLATE SIXTY-CHINA PAINTING - DESIGN FOR DECORATION OF A CHINESE BOWL
BY R. E. F. BURTON
CARTOON BY G. H. COOPER

Supplement to The Art Amateur.

Vol. X. No. 6. May, 1884.



PLATE 351.—CHINA PAINTING: DESIGN FOR DOUBLE TILE OR PANEL. "Roses."

By I. B. S. N.

(See page 144.)